Junior High School Language Series

JUNIORS OWN COMPOSITION BOOK

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JUNIORS OWN
COMPOSITION BOOK

JUNIOR HIGH SCHOOL LANGUAGE SERIES

JUNIORS OWN COMPOSITION BOOK

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THE CONTENTS

PAGE

A Foreword for Juniors ix

SECTION A

PART I

CHAPTER

I. AN EXCITING MOMENT 3
II. "LIMITING YOUR BITE" 10
III. BOOKS TO TELL ABOUT 14
IV. GETTING READY TO WRITE STORIES . . . 18
V. LETTERS FROM OTHER PEOPLE 33
VI. FRAMEWORK FOR A HOUSE 41
VII. LIMITING YOUR SUBJECT, AGAIN 46
VIII. PAUSING FOR BREATH 51
IX. WHEN THE CURTAIN RISES 58
X. WRITING A TELEGRAM 65
XI. SENDING FOR WHAT YOU WANT 74
XII. WANDERING OFF 85
XIII. SOMETHING HARD BUT WORTH WHILE . . 94
XIV. WHAT I CAN DO BEST 100
XV. A STORY ABOUT A PET ANIMAL 107
XVI. THE SCHOOL TOY HOSPITAL 113
XVII. ARRANGING CLEARER EXPLANATIONS . . 118
XVIII. A GRAND AND GLORIOUS FEELING . . . 124
XIX. STORY AND LETTER CONTESTS 128
XX. EXPLANATIONS AND NOTES 130
TRY-OUT CONTEST FOR ENTERING PART II 134

PART II

XXI. WILD-BEAST TALES 136
XXII. EMBARRASSING MOMENTS 142
XXIII. NOT SO BAD AFTER ALL 147
XXIV. SOME SUPERSTITIONS 155
XXV. EARLY AMBITIONS 161

CHAPTER PAGE

XXVI. More Request Letters 169
XXVII. Being Brief and Clear 174
XXVIII. More on How to Explain 179
XXIX. Being a Reporter 186
XXX. What Makes a Friendly Letter . . . 195
XXXI. A Good Reason 202
XXXII. A Scare at Night 211
XXXIII. Explanations with Holes in Them . . 217
XXXIV. Learning when Not to Believe . . . 223
XXXV. Applying for Work 233
XXXVI. Making Collections 239
XXXVII. Some Fire Stories 243
XXXVIII. The Best Explanation Yet 246
XXXIX. Story and Order-Letter Contest . . 249
XL. Last Chance at Arguments! 251
Final Composition Contests 253

SECTION B

The Tool Shop 257
I. Preliminary Tests 259
Briggs English Form Test Alpha 259
Intermediate Sentence Test I 261
Test of Grammatical Correctness A 263
II. Sentence Lessons 265
Sentence Lesson 1 265
Sentence Lesson 2 267
Sentence Lesson 3 269
Sentence Lesson 4 271
Sentence Lesson 5 273
Sentence Lesson 6 276
Sentence Lesson 7 281
Sentence Lesson 8 285
Sentence Lesson 9 288
Sentence Lesson 10 289
Sentence Lesson 11 293

PAGE

Sentence Lesson 12 295
Sentence Lesson 13 296
Sentence Lesson 14 299
Sentence Lesson 15 303
Sentence Lesson 16 306
Sentence Lesson 17 307
Sentence Lesson 18 311
Sentence Lesson 19 314
Sentence Lesson 20 318
Sentence Lesson 21 320
Sentence Lesson 22 322
Sentence Lesson 23 326
Sentence Lesson 24 330
Sentence Lesson 25 335

III. Sentence Punctuation 341
IV. Spelling Lists 353
V. Pronouncing Words 361
VI. Singulars, Plurals, and Possessives . . . 362
VII. *Good* and *Well* 369
VIII. *A* and *An* 371
IX. Verb Agreement 373
X. Some Irregular Verbs 381
XI. Verb Tenses 400
XII. Some Negative Words 404
XIII. Pronoun Case 407
XIV. Pronoun-Agreement Exercise 409
XV. Commas and Quotation Marks 411
The Appendix. Additional Composition Projects . . . 423
The Index 443

A FOREWORD FOR JUNIORS

Chicago, Illinois
January 1, 1928

Dear Juniors:

We have made this book for all of you who like stories and enjoy talking about things and explaining them, and who would like to get more letters from interesting people in different places. As you will soon find out, a great deal of the book was actually written by seventh- and eighth-grade pupils; their stories, their explanations, and their own letters make up most of the book, so that we really had a rather pleasant time just putting it together.

Most composition books like this have some stories by grown people. We thought you'd find enough of those in the library lists we suggest for your reading when you have time; so we put in just work by juniors of about your age. Some of it is not good work, and some may be better than you can do just yet, but we hope you will find it all interesting and helpful to read and use.

If the work of these young people helps you to enjoy stories more and tell them better, and to write such good letters that you will get a great many more than you do now, we'll have just the result we have worked for. Perhaps you will write to us in care of the publishers and tell us what you think of our book, and how we might make it better. Your class might discuss that and choose a committee to write the letter.

Just like skill in woodwork, and cooking, and football or basket-ball, skill in speaking and writing well requires knowing and practicing the right forms or habits. We have helped you find what these are in the "Composition" chapters, and then we put all the exercises in Section B, "The Tool Shop." Some of you will need to do all these exercises; others will be safe for mastery without any of the supplementary lessons. Your teacher will help you decide that. But you can work ahead in "The Tool Shop" at your own speed. When you have mastered a certain tool or skill, then you are free. Mastery in real life always means freedom; when you mastered walking, you were free to go about, and so on. You may use your freedom for reading interesting books, or for writing some of the optional stories, or for making the books and magazines suggested in Section A, or sometimes for helping your classmates who are not yet masters. You can help best by learning to ask questions, and by helping other pupils learn to ask questions themselves and look for the answers. There are many fine things to do when you make yourself free by mastering forms.

How do you usually study a book? Do you begin on the first page and study a few pages at a time as your teacher assigns the work until the work is finished? This book is to be used in quite a different way. It is more like doing a job -making a set of shelves for your room or making a boat to go sailing in summer. When you are doing a job, you make your plans and go to work. If a different tool is required, you go to the tool box, select it, and learn how to use it efficiently; this makes your work better. So it is with this book. Your job is learning to speak and write more effectively. You start in at the beginning. Before long you will find the need

for more tools. Now is the time to go to "The Tool Shop," which begins on page 257, and learn to use the tools that will make your task better. Perhaps you run all your sentences together. If so, pages 345–352 of "The Tool Shop" furnish just the right help. When you have learned to use that tool you will no doubt find yourself wanting another. If you like your job and work thoughtfully and earnestly, selecting the best tools when they are needed, you will become a master workman. But don't begin at the beginning and learn every page just as it comes, any more than you would begin at the beginning of a tool box and use the tools as you pick them up without knowing what job they are made for.

We hope you will like this book because you find it helpful in doing things you want and need to do.

Yours very cordially,

S. A. Leonard

E. B. McFadden

SECTION A

WHAT toy is so satisfying as the one I make for myself? What story can be better than the story I plan and tell myself? And what is pleasanter than the praise of my friends when I do my part well and they tell me so?

JUNIORS OWN COMPOSITION BOOK

PART I

CHAPTER I

AN EXCITING MOMENT

Grading other pupils' stories. Here are three stories about an exciting moment, told by junior-high-school pupils. The stories were graded by eighty teachers of English. One of them was marked excellent, one good or average, and one poor—far too poor for a pupil in junior high school. See whether you can tell which is which.

AN ACCIDENT

During the summer I got kicked and sprained my arm. I was in bed for weeks. It happened at Washington Park. I was going to catch some fish. And I was so happy when I got the bandage off, I will never try that stunt again.

A FIRE

When I was in Michigan I had an exciting thing happen or rather saw it. It was when the big

steamship plying between Chicago and Muskegon was sunk about seven o'clock in the evening. It caught on fire with a load of cattle and products on board. One of the lifeboats carrying some of the people who were on board landed at our pier. The "whaleback" steamer which goes between Chicago and Muskegon was two hours later in coming than the freighter and was stopped to clear up the wreckage. All the cattles and products and an immense cargo of coal were lost, but there were only two people lost. The ship tried hard to get to port with her cargo but could not reach it. The next morning we found planks and parts of the wreck on the beach. Our cottage was at the top of a cliff and it was just one hundred feet to the lake from our cottage. We had a beautiful view, and the sight of the fire on the horizon was a beautiful sight, though it was pitiful.

The Most Exciting Ride I Ever Had

One day last summer I decided to ride the pony belonging to our neighbor. The colt was a young thing full of pep, as I soon found out. We hunted up an old saddle and tied it on. Then I jumped on and he started out. He began to kick like fury. I had a hard job sticking on. He headed straight for the spring. I couldn't get off, as he was going too fast. When he got to the spring he stopped short. I went right over his head into the icy water. I got a drenching, and learned a lesson, not to tackle riding unbroken colts.

Questions on the stories. Which of these stories is told the most interestingly? What do you like best

about it? Which story-teller needs to tell us more about what happened before we can understand? Which story do you think you might enjoy the most if the story-teller had told it better?

What friendly comment could you give each pupil, if he had told his story for your class? First you might encourage him by telling him what is best about his choice of subject or his way of telling it, and then perhaps you could help him by some suggestion for doing even better next time he tries.

How to make people hear. The story on this page, told by a seventh-grade pupil, sounds as if it might have been interesting, but it was so hurried and mumbled that even the expert stenographer who tried to take it down couldn't get more than part of it. The dots indicate parts not clearly heard by the stenographer.

> "Why, Johnnie, how did you get that great hole in your pocket?" asked his mother.
>
> "We were out fishing and rowing and the water was rough and we were trolling and—and I caught a big fish on the end of my line and had to jib to get it in because he was pulling us and I had to . . . . it was a large hook . . . . pulled up his hook to put more bait on it and it caught in my trousers and tore a big hole, so we decided we had better go home."
>
> Harry R.

You see, because this boy had always talked to only a few people at a time, he didn't realize the

difference when he tried to tell a story to all the class. Some of you may not realize that difference either.

But don't suppose that you must shout. If you talk in an ordinarily clear voice at other times, you probably won't have to raise your voice at all to make everybody in the room hear you. In fact, you can be heard all over a large room even if you only whisper, provided you whisper slowly and distinctly, making every word separate and sharp. This is called a stage whisper, because actors learn to be expert at it. Try it and see; it is hard but quite possible.

The pupils who told the stories on pages 3–5 found that nobody failed to hear them when they took pains:

1. To speak slowly — more slowly than in ordinary talk
2. To speak every sound in every word, moving the lips and lower jaw, exaggerating a little sometimes, as in saying *with* and *Saturday*
3. To separate words, not blur them together

It will help you a great deal if your classmates and your teachers will tell you whether you make yourself quite clearly heard in all your classes, whenever you talk to all the pupils. It might pay to

have everyone try giving each of you a mark on this one point, distinctness in talking, and then to see whether you can raise your mark this year.

Telling an exciting adventure. Now, how many of you could tell the class a story of an exciting moment in a ride? If you take a minute or two to think over your story well, you will surely have an interesting one to tell. Be sure to plan your story to take only your fair share of the time!

Here are some topics that other juniors have used. You need not take one of these unless you want to, but they may suggest a good subject of your own:

A Two-Minute Ride of Thrills
Riding the Wrong Cow
The "Slapjack Cars"
A Wild Ride in a Barrel
When the Brakes Didn't Work
A Double Accident
When I Didn't Steer Straight
Almost Run Over
Safety First
A Dangerous Crossing
Saved by a Policeman
A Perilous Coast
A Coaster Wagon
Sliding on a Board
Never Again!
A Roller Coaster
At the Top of the Ferris Wheel

Perhaps the class will mention it if you speak very clearly.

If there isn't time for every pupil's story, or if you want to save any that the class liked especially, you may write your story for *optional credit.*

Optional problems. Do you know what *optional* means? The dictionary will tell you.

Many of the lessons in this book are marked *optional.* You must be sure to do first the main work in each chapter, and especially the "tool lessons" from Section B that your teacher finds or you discover you need. Then you can be free to work on these extra jobs for more credit. For instance, writing the "exciting moment" story is one way. Also, the books listed in the next section are for the pleasure and profit of those who have time for them. Reporting on these books or writing the stories means extra credits.

Some one may make an optional score board like the one shown below, with the names of all the class. The teacher or a class committee may put in each blank space a mark for optional credit. Then you'll all know who is heading the class in extra work.

SCORE BOARD FOR OPTIONAL PROBLEMS

One point awarded for each optional problem completed satisfactorily

	First 50 points in red	Second 50 in blue	Stars for every optional over 100
Jack	xxxxx		
Tom	xxxxxx		
Ted	xxxxxxxx		
Jane	xxx		
Max	xxxxxx		

You can do optionals over the week end, if you've kept up to date in your work. These may be extra reading, or writing, or preparing stories to tell the class, or whatever worth-while jobs you find suggested in the lessons or make up for yourselves.

Some books other pupils have liked. How many of the following stories do you know? For optional credits, you may read those you haven't read, after you have finished your assignments. Thus you can have a good time and be doing some extra English work too.

Johanna Spyri, *Heidi.* The story of a little Swiss girl; if you have read this story, you will enjoy learning about the letters in chapter v of this book.

James Otis, *Toby Tyler.* Toby worked for the circus, and met "the fattest woman and the thinnest man in the world." You will want to read about him and the monkey, Mr. Stubbs.

Daniel Defoe, *Robinson Crusoe.* How many have not read the story of Crusoe and his man Friday?

Kate Douglas Wiggin, *The Birds' Christmas Carol.* Most of you know about the Ruggleses getting ready for the Christmas dinner.

Helen E. Haskell, *Katrinka.* This story tells how a Russian peasant girl tried to free her exiled parents.

Howard Pyle, *Some Merry Adventures of Robin Hood.* One boy wrote: "I like *Robin Hood* because I like stories of old castles, secret passages, hunting, fencing, and outdoor sports."

Mark Twain, *Adventures of Tom Sawyer; Huckleberry Finn.* These stories are two of the very first favorites among juniors.

CHAPTER II

"LIMITING YOUR BITE"

The two stories on this page and the next were told in a seventh grade:

My Experience East

When we went East we went straight to Chicago and stayed two days. Then we went on to Seneca Falls, New York, and stayed there a week. From there we went to Lake George, where some friends of ours spent the summer in a house-boat on the lake, and we lived on it for a week and traveled around. It was very nice. On the way home we saw an accident. A street car ran into a truck, but nobody was hurt. When we got home we bought Harry a dog.

Carolyn B.

Questions on the stories. What criticism do you think the class gave on that story? Do you know about which experience they wanted to have Carolyn tell more? She might have made at least two interesting stories out of this material, and of course she could just as well have left out the uninteresting parts about places where nothing, apparently, happened. It takes thought to cut out the dull parts and to tell the best parts of what has happened to you; but it is worth while, as you will find if you prepare a good story for the class and they like it.

The next story doesn't look as if it had any specially interesting part, unless the boy were to tell us about the car ferry. But if you questioned him you'd probably find that he had some really good incident to tell—about a fish he caught, or an exciting time surf jumping—and then he could forget about the schedule of the trains and the size of the island and tell us about that adventure. It is always well to think what parts of your experience don't matter and aren't really interesting to anybody else, and prune those out with a good sharp knife before starting your story.

MY TRIP TO MAINE

It was about seven o'clock one night when my mother, my brother, and I started for Maine. When we got to Bath, the train was put on a ferry and taken across the river. At eleven o'clock we arrived at Dark Harbor. The train was very late. Our friends came to get us in their boat and took us to their island. This island was about two miles long and one mile wide with one large hill in the middle. It was surrounded by other islands. We spent about one week there and then returned home. The train was about two hours late.

ROBERT

A vacation story for the class. Just one really live happening in your summer vacation might make an excellent small story to tell the class. You need

not tell what train you took, or how you planned to go, or where you changed cars, and all that. You needn't even tell about one whole day. In fact, you'd much better *not*. All we care to hear is just one thing that was most interesting. Here are some suggestions that pupils have used for good vacation stories:

A Scare in Camp
A Snake I Saw
Frightened by a Dog
Almost Seasick
Learning to Milk
Feeding a Calf
Salting the Sheep
Almost! (being careful at crossings)
My First Fish
Not Quite Caught!
Getting a Raise
A Specimen for My Collection
My Happiest Moment This Summer
The Water Chute
Our First Dip (in pond, river, lake, or sea)
A Good Dessert
An Expensive Bonfire (fireworks that caught fire)
Our Dog and a Firecracker
A Cold Plunge

These are just to help you find your own topic. A subject is usually not good until you have changed it to make it fit your own experience. And you have already found how much better it's likely to be if you limit the subject. Then you can tell all about it, and make it full and interesting.

***You were* is a modern expression.** Some ways of speaking that were fashionable a hundred years ago are quite out of style now. Your mother and father wouldn't wear their grandparents' wigs or clothes now, except to a fancy-dress party. Just so we don't like to use the speech clothes of long ago if we know the really modern forms.

Writers and educated society people used to call china *chaney* and deaf *deef*, and palm *pam*. They don't any more. The best speakers once said *you was* for one person and *you were* for more. Now only *you were* is used, whether you speak to one or to many. Are you sure *you* are not a hundred and fifty years behind time here? Be sure you know and say:

You *weren't* here.
John, *were* you absent?
Yes, Mother, you *were* right.

And of course:

We *were* there.
You *were* all there.
They *weren't* up.
Father and Jenny *were* coming.
We boys *were* going fishing.

All you need for mastery here is to remember:

1. Always *you were*, whether to one person or more.
2. Elsewhere, *were* for more than one.

The exercises in Section B, "The Tool Shop," pages 373–374, will help all who need drill here.

CHAPTER III

BOOKS TO TELL ABOUT

Sometimes when you go to the library for a new book to read just for pleasure, you have in mind some good ones you have heard other people praise. Perhaps you remember others that you know you don't care to read because you have heard they are dull and uninteresting. Here is a list of points which juniors decided they wanted always to find in stories:

A good title
An interesting beginning
Lots of conversation

(Do you remember that Alice said, "What's the good of a book without conversation or pictures"?) Do you agree with these juniors? What would you add to that list?

A book list. If you were to make out a list of ten books for readers of your age —for a boy's or a girl's bookshelf, or for a ward in a hospital, or for another junior high school—what would you choose? Make out the list; and, for optional credit, if you like, you may add a sentence or two about each book to recommend it especially, like the sentence the boy wrote about *Robin Hood* (chap. 1, p. 9).

Book notes or reports. The short bits written about stories to help us know whether we want to read

them are called book notes. Longer ones that tell us more fully and definitely about the stories are known as book reports or reviews.

Some short reports were given in class by junior-high-school people who had read books they liked very much. Their teachers said that the pupils coming up from the grade school next year would be glad to have the best reports written on 4″×6″ cards in a filing case. Then when the new pupils wanted a book to read, they could go to these cards and pick out the kind they thought they would like.

If you could refer to such cards when you wanted a book, what kind of report would help you most? Would you rather read a long one that told the whole story? Or would that spoil the book for you? Is it enough, as in the first report below, to tell that "the book is very funny and you surely will like it"? Or that it is "exciting and sure to interest you"? What else is needed?

"Tom Sawyer," by Mark Twain

This is a very funny book, and I am sure you will like it. It is by Mark Twain.

"Robinson Crusoe," by Daniel Defoe

I think *Robinson Crusoe* by Defoe is a cracker-jack book. It tells what a man named Robinson Crusoe did when he was wrecked on an island and had to live there all alone. Once he made a boat and went out to explore the island. I thought surely he was going to be drowned, but he got back safe. That night he was almost scared out of his senses when his poll parrot woke him up calling, "Robin Crusoe.

Poor Robin. Where have you been?" He had many more adventures, but at last a steamer rescued him and he went back home.

Do you like to have him tell you the ending?

"Little Women," by Louisa M. Alcott

I like the story of *Little Women* because it made me feel as if I were living right in the family with Meg, Joe, Amy, and Beth. Sometimes the children were naughty and had to be punished just as we do. They got angry and talked back and were sorry afterward. They planned to give shows and had much good fun. They had secrets and adventures. I should like to read the book all over again.

"True Story of Abraham Lincoln," by Elbridge S. Brooks

Abraham's mother sat by the fireplace and taught the children to read and spell. She helped Abraham to write his spelling words while he was going to school. It reminds me of home.

"Merrylips," by Beulah Marie Dix

Merrylips is a story about a girl who always wanted to become a boy. I liked this book because when she did play the part of a boy and did not like it, she bore it bravely and did not tell that she was a girl.

Which report interests you most? Have any of these pupils persuaded you to read the books they recommend?

Probably you have a favorite book you think your classmates would enjoy. See how good a report you can make on it for the class. If you say it is

funny, tell briefly about a most comical part. If it is exciting, you might tell a specially exciting adventure, and leave it unfinished so that the class will want to go on. For a good, pleasant story of other boys and girls, you might tell one of the parts that are most like the things you enjoy doing.

If the class chooses a secretary, he can keep a list of the titles of books which any of the class think they would like to read because the reports interest them, and post the list on the bulletin board. The secretary should put down the names of the authors, too—and be sure to spell them right. (And possibly it might be well to give the publishers, in case any pupils want to order the books at the store.)

Here are some books on which you might report to the class, if you know them and like to read them:

Kipling, *Just-So Stories; Jungle Book*
Louisa M. Alcott, *Little Men; Little Women*
Lewis Carroll, *Alice in Wonderland; The Hunting of the Snark; Jabberwocky*
Hugh Lofting, *Story of Dr. Dolittle; Voyages of Dr. Dolittle*
Lucretia Hale, *Peterkin Papers*
Stevenson, *Black Arrow; Treasure Island*
Defoe, *Robinson Crusoe*
Wyss, *The Swiss Family Robinson*

OPTIONAL PROBLEM

The reports the class like best might be written out and posted on the bulletin board. You can, of course, write other reports, too, for credits. The class might choose the best ones to be copied on cards for the next class, or to be made into an album for the sixth grade.

CHAPTER IV

GETTING READY TO WRITE STORIES

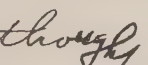
Your handwriting. Years ago it used to be fashionable to write quite badly, so that nobody could read what you wrote! But that is not the style today. Anybody who tries to show off in that way very soon learns that he must try some other method. Flourishes and fancywork have gone out of fashion, too. Plain, readable writing is what we need.

If you compare a specimen of your writing with the poorest sample on pages 20 and 21, you can see clearly, I hope, that yours is better than the sample which you notice is marked 5; it is so illegible and bad that it is worth almost nothing as handwriting. Now compare your writing with the next specimens. Are you sure yours is better? How about the specimen marked 9? If you are not positive that your writing is at least as good, you need daily careful practice until you can do as well as sample 9 or better, because that specimen is considered the very lowest acceptable writing for junior-high-school pupils.

When you have all graded your writing by marking on it the number of a sample which you feel sure it equals, perhaps your teacher will have a committee of the best writers in the class regrade

the specimens, to see whether you have been too generous or too severe in your own markings. Your teacher may decide to do the regrading, or to check over the work of the committee. All pupils who do not at least equal sample 9 in score will need to be given special help in penmanship. The teacher or their classmates can help them discover which letters they form so badly that they are confusing. Letters like *o* and *a*, *n* and *u* and *v*, are always trouble makers.

You can learn more by studying specimens of your own handwriting in your stories. When words *interfere* or are crowded, more difficulty is caused for readers than in any other way.

1. Do you see any loops of *f*, *b*, *h*, *l*, *g*, and even *d* mixed together? Nobody can read that sort of manuscript without eyestrain.
2. Are any words run too close together — especially *I am*, which sometimes looks almost like *Jam?*
3. Perhaps, worst of all, have you ever decided, after you've started a word at the end of the line, that you couldn't bother to divide it, and have you cramped it together and run it downhill to get it all in? One writer started to write *thought* very near the end of a line. It is a pretty long word, but cannot be divided. He should have begun the word on a new line, even if he had to strike out or erase the first part and start over again, rather than make on his page an unreadable mess by crowding it all on, as in this common specimen: 

5 bushes and the carriage
soared along down the
driveway. He and

9 Then the carelessly dressed gentleman
stepped lightly into. Warren's carriage moved
and held out a small card, John vanished

10 driveway The audience of passers-by, which
had been gathering about them melted away
in an instant leaving only a poor old lady on
the curb. Albert was sadly stricken

10 a small card. John vanished behind the bushes and the carriage moved along down the driveway. The audience of passers By

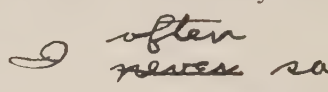
11 riage moved along down the driveway. The audience of passers-by which had been gathering about them melted away

John vanished behind the
bushes and the carriage
moved along down the
driveway. The audience

Courtesy Dr. E. L. Thorndike and the Teachers College Publication Bureau

SPECIMENS FROM THE "THORNDIKE SCALE FOR HANDWRITING OF CHILDREN"

If you have a grading committee for handwriting, they can perhaps decide whether stories are good enough to be handed to the teacher, or letters are satisfactory enough to be sent away. If you think the committee are too severe, you may always appeal to the teacher and accept her decision.

It is never fair to expect anybody to read bad handwriting. If you use a pencil, it must be soft enough to make clear lines, but not to smudge and leave dirty marks. If you use a pen, as you should sometimes do in the seventh and eighth grades, you should make no bad blots or scratches; and the committee should make you keep to the standard. You need to learn how to keep an eraser clean, and how to strike out words neatly and write in others, like this: 

Manuscript form. Here is an experiment which one high-school art class tried and found helpful. Everybody handed in a manuscript page which he thought was clear and readable according to the handwriting standard. The class discussed what needed to be on each paper, and decided that the writer's name should be where it could be easily seen, and that the title of the story or the heading of the letter should be at the top. Besides these things, everybody was to use his own judgment about the form of the paper. On pages 24 to 27 are some samples of what the pupils handed in. These specimens of manuscript form were, you see, made in an art class. The one marked "Senior Art"

is, of course, better than juniors are expected to do and Lena's was marked just passing, or fair. All but one are a little crowded on the page; the first and third are hoisted too high. But they are clearly written, and the class voted to accept all papers as good as these as a junior standard. Of course these pages had to be photographed smaller to go in this book, but you can tell pretty well about the looks of the papers.

Also in their art class the pupils were given charcoal and pieces of rough drawing paper the size they used for stories, for friendly letters (folded sheets), and for business letters. With the charcoal they sketched the way a friendly letter, a business letter, and a story should look on the paper. On pages 36–37 and 80–81 you will find several of the forms they handed in for letters, with the place for the proper heading. You may discuss those later.

The papers handed in were discussed in the English class. The teacher told the class where it would be most convenient to have the pupils write their names, and whether it was most convenient to have the papers handed in folded or unfolded. All this was to make her work of reading them as light as possible. Then the pupils discussed whether they would require balanced margins or just a good margin on the left, and whether a space under the title looked better and should be demanded. Finally they decided on the forms they would require, put up samples and a clear list of requirements on the bulletin board,

Page Arrangement

Sherman

Junior Art

The arrangement of a page is supposed to be a balanced page. If the page has a picture on it the picture is supposed to be balanced or else it will not look well. Also on a drawn page you are supposed to have at least an inch margin on all sides.

On a written page you have the title in the center on the top and the name on one side and the class on the other side which balances the top of the page. Also you are supposed to have at least a half inch margin on the right and at least an inch margin on the left. You are also supposed to have a little margin on the bottom.

Page Arrangement

Senior Art. Grace Janet Matthews

When arranging a page of drawings, the largest border should be at the bottom of the page. The border at the top and sides of the page should be about the same.

The drawings should be the same shape as the page, so that you will not have a tall picture on a long narrow sheet of paper.

The spacing between the pictures should be about the same and the pictures arranged so the page looks balanced. If the pictures are of different shapes they should be arranged so the border on each side of the page is even.

If there is lettering on the page, the letters should be well spaced and the words should be arranged so the page is balanced.

Page Arrangement

Lena Jr. Art

A good page arrangement on a study in Art has Principles on which it runs. It ought to be balanced, in the picture and on the page. The nice looking page has a margin, widest at the bottom. A large dark mass ought to have a small bright mass to balance it. Also, one color ought to be repeated in different place to be well balanced.

A picture has a center of interest, the mass which our eye falls on first. All the lines lead towardd this point. It is usually a little above the center on the left.

Page Arrangement

Marjorie — Junior Art

In order to have a neat appearing page, one must have good page arrangement.

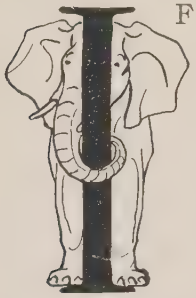
In drawing, the margin at the bottom of the page should be wider than those of the top and sides.

On a written page, the top margin is the widest. The left hand margin is also wide, while the right sides and bottom are narrow.

On a page that is nine by twelve inches, the top margin should be about an inch wide; the left margin about one-half inch wide, while the sides and bottom are about one-fourth inch respectively.

Balance is a necessity in making a good looking page.

and gave the handwriting committee power to enforce the laws.[1] Whenever the teacher was in doubt about accepting any manuscript, because of either handwriting or form, the manuscript committee was called on to consult with the teacher and give a decision. The plan worked well. It was not found necessary to put any examples of poor work on the bulletin board or to give anybody a public reprimand; a warning by the committee and then a refusal to accept the next bad manuscript submitted was enough.



IF you can learn to write readable manuscripts that are fairly good-looking, it is not necessary to have any fancywork about them. It is much better, indeed, not to have flourishes or "gingerbread work" in your writing. But of course if you can make handsome initials at the beginning of your paragraphs and perhaps color them, that is a fine thing to do for stories that you want to bind in a book or magazine, or send away to other children, or take home to your parents. And you can always try illustrating your stories, as Miss Oehler has done for some of the stories in this book. Only, when you put in your drawings, you must be careful that they do not crowd your writing. You can discuss the problem in class and decide on good ways of doing this.

[1] See the list in chap. XXI, p. 141

What you can do about it. If you have time, you might find it interesting to try the charcoal sketching of manuscript forms. Anyhow, you should now write as well as you are able any one of the stories that have been suggested in the earlier chapters, or a book report, to hand in for class discussion of form. What you write should not be more than one page long—just one side of a piece of paper, or less. See whether you can make both story and form good enough so that your work can be put on the bulletin board or in an album to show how well you seventh-graders can do. Then you and perhaps your class can compare your work with the standards of the other class, as given on page 32, and can decide whether your work is acceptable. After that you can ask the teacher for her judgment.

If you have a manuscript committee to decide whether the work is acceptable, you can help the committee and your teacher by making sure your work is good enough before you submit it. If you do not have such a committee, you can be one for yourself and judge your work very severely before you hand it in.

About proofreading. Before you give your story to one of your classmates or your parents or teacher or anybody else to read, it is only fair and courteous to read it over very carefully yourself, to see if it is as good as you can possibly make it. The reason is the same as for carefulness in handwriting; your writing is harder for anybody else to read than for you, because you know what you meant to say, and

nobody else does. It isn't fair to make other people guess what you mean when you write *an* or *ang* for *and*, or *the* for *they*, or misspell *too*, or leave out periods and question marks. We are all likely to do these things when we write, because we are thinking, as we quite properly should be, about what we have to say, and not of the marks we are making.[1] It is never right to expect or permit anyone else to read what we have written before we have very carefully examined it to see that it is quite all right, and as good as we can make it.

It takes care and practice to proofread well. In printing offices, where newspapers and magazines and books are published, the proofreaders are experts who rarely let a mistake escape them. Often both a man and a woman read each proof. You can learn to be good at this work yourself and thus reduce the needless errors in your written work and constantly improve your record in "form." It is best to look each time for only one thing—the spelling of two or three words you have had trouble with, *too* and *all right* and *off*, for example; or perhaps a mistake in grammar your teacher has warned you to look out for; watch specially to see that every sentence really is a sentence. Your score on these things and on the looks of the paper you hand in is called a "form" score. It may be separate from the score or grade your classmates and teacher give you for the clearness and interest of your story. The reason for this is that when you are writing

[1]Today in reading over a letter I had typewritten, I found I had spelled *off* with one *f;* but of course I corrected this before I sent the letter.

a story you are doing one thing, and when you are mastering common difficulties, like knowing sentences and spelling words, you are doing a different sort of thing altogether. If you work at form correctness at the right time—that is, at the proofreading time, after you have written a story or letter—you can improve your record and reach or pass the standard scores for people of your age and grade.

Optional story. Using some title like "Can He Make It?" see if you can think up a good story about how this boy got into such a fix. He seems to have a chance to save himself, and your story can tell whether he did or not.

Form Test in English. The Form Test in Section B (p. 259) will show you just exactly how well you can proofread. On page 32 are the scores of more than four hundred seventh-graders and nearly five hundred eighth-graders in this same test. Perhaps you have done better in one or two points. If you all work very carefully at proofreading your themes all this year, your class has a good chance of making a nearly 100 per cent record on every one of them. If you do, that will be something to be proud of, and you can send your class score to the publishers of this book.

Form Test Parallel—pupils' scores. Once 424 pupils in the seventh grade and 497 pupils in the eighth grade took the test you have tried. The following figures show how many chances out of every hundred they missed (percentage of errors). In marking end periods the seventh grade missed less than 4 in 100 chances, but in marking capitals for proper names the same children missed more than 64 in 100 chances!

Grade	Initial Capital	End Period	Question Mark	Capital for Proper Name	Two Sentences Written as One	Apostrophe in Possessive	Comma before Conjunction *but*
7...	1.5	3.9	29.7	64.3	47.0	65.7	44.0
8...	2.3	4.6	25.8	62.9	40.4	66.6	40.0

You will see that most of the trouble in all classes is with possessives, capitals for proper names, and knowing the difference between two sentences and one. So these are points that we will watch specially and give you help in mastering. Question marks are troublesome, too; probably you had better read papers through once just to see that every question is marked right.

CHAPTER V

LETTERS FROM OTHER PEOPLE

In one seventh grade the pupils took turns each morning giving a talk to the class. One day a little Swiss girl surprised and pleased her classmates by dressing in the costume of her canton, or state, and telling about the meaning of each part of the costume. So many questions greeted the speaker that there was not time enough for answers. Indeed, some of the questions she could not answer, but she suggested that the class write to her cousin who still lived in Switzerland, and who would be glad to reply to the letters.

During the composition period the children planned to write their letters, revise them, and read them to the class for final criticism. Here is the first letter read. What would you say about it?

1280 Nelson Street
San Francisco, Calif.
May 4, 1927

Dear Friend,

What do you do every day? I get up in the morning at seven, eat my breakfast, and go to school. I ride on the car and it takes me half an hour. When I get to school I play ball until nine. I am pitcher for my team and I have to

practice a lot. Then the bell rings and we go up on the roof garden to salute the flag.

I study arithmetic, reading, geography, constitution, writing, and science. I eat lunch at 12, play until 1, and study some more. School is out at 3. I play until 4.30. Then I get my home work, eat my dinner, and go to bed. Sometimes I go to a show.

Yours truly,
Jack More

The children of this class thought that just a list of things Jack did was dull reading. All agreed that he might have made an interesting letter if he had told about the interclass games and how hard each class tried to win the trophy. Some thought a girl wouldn't be interested in baseball, but would like to hear about the salute to the flag. They all thought that such commonplace things as going to bed and getting up and eating couldn't be made into an interesting composition anyway. Then the following letter was read:

110 Mayflower Street,
San Francisco, Calif.,
May 4, 1927

Dear Cousin,

I wonder if it is as hard for you to get up in the morning as it is for me. When mother wakes me, I mean to get up at once. But so many things pop into my head just then. I wonder if mother will let me go down town with her, or if Martha will come in after school, and I begin to think of something to write about. In the midst comes Mother's voice

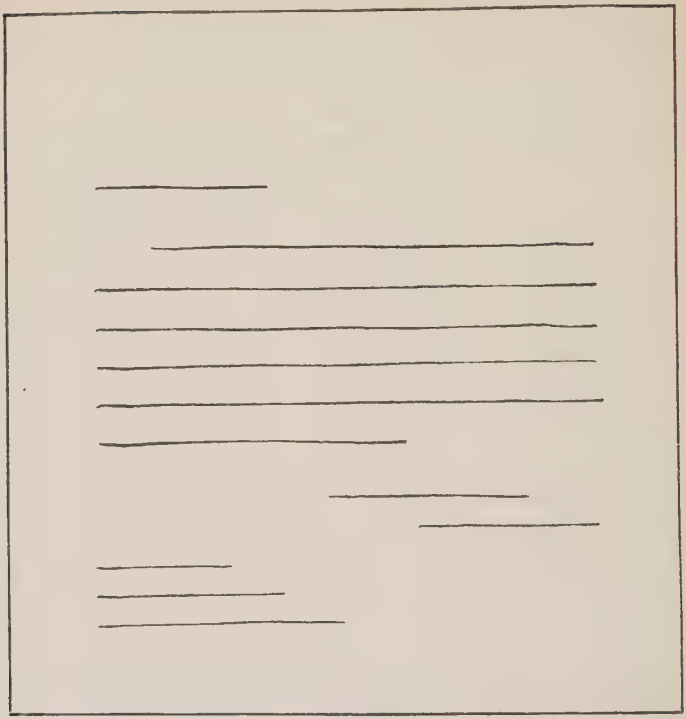
saying, "Are you up, Jane?" and I spring out of bed in time to answer, "Yes, Mother." At bedtime every night I plan to get up in the morning as soon as I am called, but every morning the same thing happens. What shall I do?

Your friend,
Jane Raymond

Now the children changed their minds. They decided that interesting incidents might be found in everyday happenings like getting up, if they only looked for them.

Do you want to know what came of these letters? Well, the cousin received them and enjoyed them so much that she took them to school. Her classmates wanted to help her answer them, and so there grew up a correspondence between the two schools. The reply to the "getting up early letter" was very funny. The Swiss child herded goats during the summer and so got up at four o'clock. Her advice was to jump right up before she had time to think. The letter interested many children, for almost every one of them had some recipe for getting up when called. When one member of the class went with her parents to Switzerland, she visited the cousin and brought back many wonderful tales.

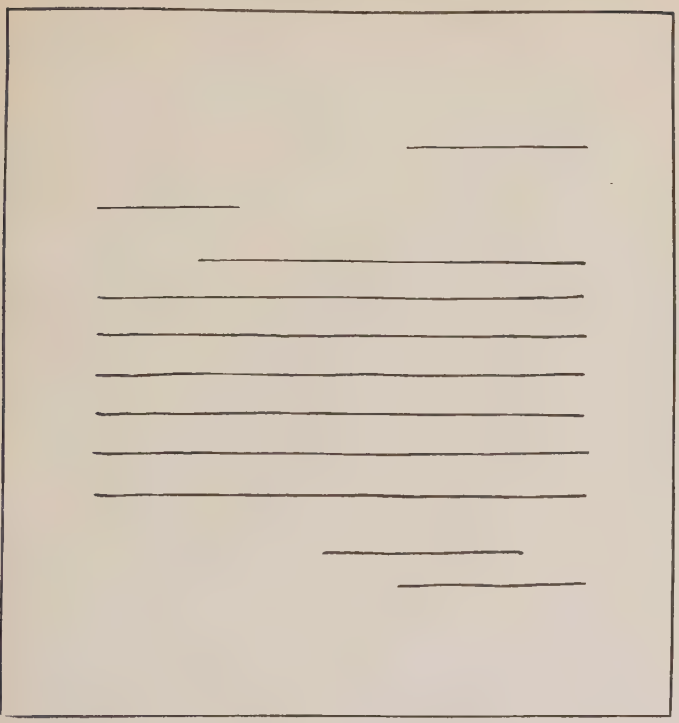
How to start a correspondence. If you wish to take part in a correspondence with foreign children, write to the American Red Cross, Washington, D. C., for a pamphlet called *International School Correspondence.* This will tell you how to arrange for an exchange of letters and tokens of friendship with



SOME FORMS FOR FRIENDLY LETTERS

pupils in many lands. Before you write letters of request, be careful to read the suggestions for such letters on page 79 and check your letter for the four essential points.

But probably you would like to write to somebody at once, without waiting for the pamphlet and directions from the Junior Red Cross office. Some pupil or your teacher will no doubt know of a school in a very different part of the country. You might



WORKED OUT IN ART CLASS

send your letters to a teacher or superintendent there to be given to a class in the same grade as you are. If you write letters about interesting things in your state and ask questions about the work and amusements in the strange places, you will probably get some very good letters in reply.

You will want to remember to make your letter as much as possible like talking to a friend. If you choose to write about ordinary everyday incidents,

be sure to tell them in such a way that the person who gets the letter can picture you as part of what you write about. If you send picture postcards or kodak pictures with your letter, they will help your correspondent to feel at home with you and know more about you. Maybe you'll get some pictures with your letters in reply.

Friendly letter forms. One seventh grade mastered the proper form for friendly letters by helping children in the third and fourth grades to learn. The older pupils found out in their textbooks just how the letters should be arranged to be proper and look well, and then rearranged the little folks' letters for them as follows:

A Letter Written by a Pupil of the Third Grade

Dear Phil I have very good news to tell you. Colonel has no more fleas and we may cuddle him and play with him all we like. I don't think mother would mind if he would lie across the bottom of the bed. I know you'll be glad that's why I am writing. Come home soon Jim

The Letter Revised by a Seventh-Grade Pupil

At Home
Monday afternoon

Dear Phil,

I have very good news to tell you. Colonel has no more fleas, and we may cuddle him and play with him all we like. I don't think mother would

mind if he would lie across the bottom of the bed. I know you'll be glad; that's why I'm writing. Come home soon.

Your brother,
Jim

A Letter Written by a Fourth-Grade Pupil

Milwaukee Wisconsin September 16 1927
dear John when you get this youll be surprised because I don't write often. I would like to know if you could come over to my house on Saturday, we are going to be a circus on the empty lot across the street. Jim and me and Ralph are going to be clowns. Bring Tige along. He can be a tiger and you can be his master. Be sure to come early because we are going to begin sharp eight. Ask your mother. Your friend Alfred.

The Letter Corrected by a Seventh-Grade Pupil

Milwaukee, Wisconsin
September 16, 1927

Dear John,

When you get this letter you'll be surprised, because I don't write often. I would like to know whether you can come over to my house on Saturday? We are going to be a circus on the empty lot across the street. Jim and Ralph and I are going to be clowns. Bring Tige along. He can be a tiger and you can be his master. Be sure to come early, because we are going to begin at eight sharp. Ask your mother.

Your friend,
Alfred

No doubt you can write better than this because you are older, but you could hardly make your letters more pleasant and interesting to those who are to get them. These are very good indeed. Whenever you write a letter to your father or grandmother, or to one of your classmates who has moved away and wants to hear the news, or to any other good friend, see if you can't make it as much like real, pleasant talking as these small children's letters.

CHAPTER VI

FRAMEWORK FOR A HOUSE

Here are two stories. Are they interesting? Do they tell you enough to make the point of the story clear? What would you ask the story-tellers if they were here to answer you?

My father was down by the river fishing. I was on a plank and I fell in.

An Accident

The accident was bad. I watched it carefully. I was very much frightened. The accident was caused by carelessness. An accident like this I never saw before.

Have you noticed any other stories just about like these in the chapters you have read so far? What about the book reports? Is the one about *Robin Hood* (chap. I, p. 9) like these stories, or is it better? How about the *Tom Sawyer* report (chap. III, p. 15)?

Now see if you can tell the difference between a real story or report and the framework or skeleton for one. The difference isn't just the length, because one sentence, like that about *Robin Hood*, may be really excellent. Isn't it a great deal like the difference between the framework for a house and a

finished house you can live in comfortably? Or between a wobbly log over the brook and a real bridge?

Filling stories with live details. See what fine, live things the girl who wrote about getting up put into her letter (chap. v, p. 34). Can you take some of the mere statements in this chapter and make a good story of them? Perhaps you may tell it to the class, or write it if your teacher finds that more convenient for everybody.

For instance, take the story on page 41 about falling in the water, and tell it as if it had happened to you. Let us know how you felt when you found you were slipping; how the water slid over your ears and head; how you were pulled out by one leg, choking and sputtering; and how you went home dripping and shivering, and perhaps crying, with water squashing in your shoes.

If you'd rather, you may tell instead what part is funniest in *Tom Sawyer*, or how you think the accident happened to the boy in Washington Park (chap. 1, p. 3). Tell it as if you were the boy. Or you may make a bare framework sentence to start with and then tell the story; for instance: "I was frightfully scared by a big dog" (or by something else); "We had a bad tumble on the coasting hill," and so on.

You do not need to put this sentence in your story—in fact, it is usually much better not to; but it will do for a reminder of what to tell.

Using good English. The reason for using the forms that educated people do use is very simple and practical. Almost everyone nowadays is becoming educated—going at least to high school, as you are doing. By the time you grow up, people who aren't high-school graduates will feel rather out of things. And those who do not say *I did*, *you were*, and *I have seen*, for instance, will really be thought seriously illiterate or uneducated—just as people who can't write their names are today. They may be fine citizens and good workmen, but they feel they have lost a priceless chance. That's the way the people who don't use the best English are coming to feel.

You can if you want to. A small boy, only a little over six years old, lived in a teacher's family one winter. He was American born, but his parents were uneducated, and he made practically all the mistakes in English that are mentioned in the "good English" and "pronunciation" lessons in this book. He couldn't say *his*, *hers*, *yours*, for example, but used very old-fashioned forms (over a thousand years old) ending in an *n* sound. He couldn't say *those bears*, when he went to the zoo, but spoke of "them bears," and so on.

But he cared a great deal for the people with whom he lived, and wanted immensely to do as they did, and be praised for it. So, when some one

quietly remarked, "We usually say *those bears*, Jackie," Jackie took notice. Though nobody asked him to, he began all by himself to practice the words these people used. While he was playing alone with blocks or crayons, he was heard to say, "I *gave* it to him," very earnestly, more than thirty times. And after that he *never once* used the wrong form! In less than half a year that small boy learned to speak correctly practically all the forms he had at first said wrong.

If a six-year-old boy can do such a wonderful thing, practically without any help, you can do anything you need to, with the help of your classmates and teacher. The only thing necessary is that you *want to* enough. If you care to be one of the really educated people in a country where uneducated people are growing fewer and more unpleasantly conspicuous all the time, you can promptly and successfully master all the *good English* part of that job.

The exercises in Section B, "The Tool Shop," are about all the help you need now. They show what forms are correct and give you samples of ways to practice them. You can work at what you need as fast as you want to. All you have to do to master any correct form is to: (1) care a great deal to get it always right, and (2) practice each correct form fifteen or more times a day. The best time for this is just before you go to bed. Then you are most likely to remember it. But if you don't really care, neither book-lessons, nor teacher, nor classmates

can do anything whatever about it. You are the only person that can settle this problem right, for yourself.

What are you going to do? Why not look in "The Tool Shop" on page 263, and try the Test of Correctness. You will probably find at least one form you don't use as educated people do, and you can begin practicing it today—right now. Tell your teacher what one you are working on and ask her to help you remember to use it.

CHAPTER VII

LIMITING YOUR SUBJECT, AGAIN

Probably by this time you have found that the best stories are most often those with the smallest subjects! Of course you can sometimes make an excellent story of a lot of funny happenings, with such a title as "My Unlucky Day" or "Forgetting Things." Just a list of misfortunes that are rather funny as you look back over them may sometimes make quite a successful tale. But this is only an exception to the good rule you have discovered.

What do you think of this story?

A Walk through the Woods

One day, way up north in the woods where I was visiting my grandmother, I decided to take a walk through the woods. So I started off after dinner, accompanied by my grandfather. When we entered the woods I saw some little white berries with little black dots all over them. They were very queer-looking little things. So I picked some of them and we went on picking all the pretty little flowers and things as we came along.

Then as I happened to look up, I saw a queer looking little animal sitting up in a tree. I drew my grandfather's attention to it and he said it was a porcupine. It began climbing down, so we walked

on before we'd get some of those quills in us. The next thing we came to was some little moss cushions; they looked so green and fresh. So I picked out the nicest ones and put them in the basket I had with me.

We had gone quite a ways, so we turned back. But when we came to the place we had seen the porcupine, Mr. Porcie had settled right in our path, so we had to wait till Porcie walked away. So when we got home it was quite late, but we were in time for supper anyway.

Ella

Could a more interesting story have been made out of "Meeting a Porcupine," telling about its "pins stuck in the wrong way," and its tail, and how awkwardly it waddled and climbed, and what the writer and her grandfather said as they waited in the path and watched "Mr. Porcie"? There is one other thing: if the writer had taken a subject she could handle, perhaps she would not have written so many dreary sentences with *so* at the beginning or in the middle of them.

OPTIONAL PROBLEM

Perhaps you can write a good story of the porcupine. See what live, interesting sentences you can make.

Small subjects which are good. To help you in finding subjects that will work well, nothing is better practice than taking a lot of real, live experiences and thinking about how to limit them to make good, fenced-in stories. For instance, the lively subject

"My Dog" would not be very interesting to anybody but you, if you merely told where and when you got him, and what kind he is, and made a list of his tricks. But if you tell about "One of My Dog's Tricks," or "A Trick My Dog Taught Himself," or "A Game My Dog and I Play," or "My Puppy's Narrow Escape," or "When Prince Broke His Leg," you may succeed in making a very interesting story, with all the live details of how he looked and acted and said "Woof! Woof!" For example, see the story of "Lassie," in chapter XV, page 108.

The following subjects need limiting in the same way. Either list three or four good small subjects, which you could tell all about in two minutes in class or could write about on one side of a piece of paper without crowding (six or seven sentences), or make a new list of good general (big) subjects, and put down one or two small subjects for each one. For example:

Live big subject	*Live little subject*
My Maltese Kitten	How I Got My Kitten
	Kitty and Her Catnip Mouse
	Kitty and Rex

Try this with a few other subjects—the following or some you think up yourself:

A Bad Scare
A Vacation Adventure
An Exciting Moment
Keeping Pigeons
An Early Ambition
Having a Wish Come True
Superstitions That Didn't Work
Scares at Night
Fun at a Picnic

An Adventure in Camp
Punishments I Remember
Not So Bad after All
What I Enjoyed at the Circus
An Animal That Got Hurt

There! Now you have a list of subjects that are all ready to plan stories about; in fact, if you have cut them down enough, a great deal of the planning is already done, and you will probably be ready to tell or write the stories just as soon as you find a good sentence with which to begin them.

Be sure to keep this list carefully in your notebook. Then whenever a story is needed for the school paper, or for a book for the Red Cross or a hospital, or for a set of stories to be sent to other grades or to an exhibition, you will be ready with something you can supply at a moment's notice, almost.

Story-telling. The class might vote on which of the limited subjects for stories they think they would like to hear. Then as many pupils as you can find time for could be allowed to tell their stories to the class. Perhaps there will be time for two or three stories a day before you take up some other English work in class; or else your teacher may let you have one or two whole periods for story-telling.

Demons of spelling. The story play on page 50 contains thirteen of the hardest spelling words in English. And yet they are all used in second-grade children's stories! You can find which words are hardest if your teacher or a child dictates the story and you write it. Then help correct each other's papers and see how you did. Probably more than half your class will miss those hardest words.

Doctor Smith: Whose dog is that? Is it yours? And how did it hurt its leg?

Bob: Why, no, it is not mine. It was on the running board of an auto. It held on all right till the auto went very fast around the corner. There the dog fell off, and my bike ran across its paw.

Doctor Smith: That *is* too bad; but nothing is broken, I am sure. If you led him home where you could give him a good place to rest, he would come out all right.

Bob: I will; and my mother will give him some supper, too.

See whether you can conquer these demons of spelling. If you really master them, so that you

never fail to get them right when you proofread your stories, you may be sure you have made a really good start at becoming a champion speller.

The lists of words in Section B, "The Tool Shop," pages 353–360, are all trouble makers. And they are all strictly necessary for juniors. Spend as much time as you need in mastering them; you cannot afford to miss any of them in your final dictation tests in junior English.

CHAPTER VIII

PAUSING FOR BREATH

Here are two exact reports of stories told by second-grade children. You notice that the first one did not limit his subject, but told a whole string of happenings. The other one had just one subject, but he didn't tell it very effectively. Can you explain why?

> I went out to the fair and I went on the ponies and I fell off one. Then I went to see the show and then I went to see the pigs and I went to see the elephant and I went to see the show and the moving picture and the tricks and I went to see the . . . . [Here his ideas evidently failed.]

> One time I—one day on my birthday when I was six years old I was taking a nap and our roomer gave me a belt and he laid it across my stomach and when I was sleeping I dreamed I was tied to a tree and when I woke up there was my belt on my stomach.

Of course you couldn't expect second-graders to do much better than that (though I could show you some second-grade stories that are really excellent). But what about this story by a girl in seventh grade?

> Johnnie was about eight years old and he went out on his wheel and he came home late, about five

o'clock, and he walked in—and—and his father said, "Well, what makes you so late?" And he said, "I was riding on my wheel and saw . . . . way out on the road and I wanted to see what it was and I walked out to see it and I seemed to go farther and farther away . . . . and I saw a policeman and he asked me where I lived, and I told him, so he showed me the way home."

Frances C.

You see that the story-teller not only mumbled so that the stenographer could not get all she said, but she made it about all one sentence, just as the second-grade children did. This is not as excusable in the seventh grade as in the second, is it?

Part of Frances' trouble may have been that she had not planned the story very well. The rest was simply lack of courage to stop for a good breath at the end of each sentence!

The value of a good pause. It really takes some courage to stop at the end of a sentence and wait a half-second or so, looking right at your hearers, before you go on. You may have a dim fear that you won't ever get started again, and so you say *and* or *and-uh* or *and so* or *well* or *and then*. It sounds breathless, and makes your hearers feel breathless, too. But because it does take courage, it's all the more a challenge to you to make that pause. You have no notion, until you've tried it or watched other pupils try it, how much it improves story-telling. It gives your audience a moment to breathe and think. Notice how clearly all the good

stories you read are divided into sentences—for instance, the ride stories in chapter 1, pages 3–4.

A good story. Here is a chance for a good story about skiing. One of these girls seems to know how

to do it, but it looks as if there might be a collision. Maybe you can tell whether the skillful girl succeeds in avoiding it.

The story might be told by the rabbit, who got quite a scare, apparently.

Helping other pupils. One of the most helpful things you can do when listening to stories is to give fair praise whenever anybody in your class succeeds in separating sentences. This is important for encouraging any pupil who finds pausing especially hard. Of course, your main interest is always in

the story. Perhaps you will tell him what is most interesting to you, or what else you'd like to know to make it more real and vivid. But nevertheless, when a pupil succeeds for the first time in pausing between sentences, without any connecting word or sound, you should encourage him to keep up the good work by giving him friendly praise and appreciation. Thus the class will be helped to tell stories better and better every day.

Knowing a sentence. The chief difficulty with high-school pupils' letters and other writing—a greater trouble even than spelling or handwriting—is knowing where sentences end. You probably discovered that when you took the Briggs Form Test. It wasn't the commas or even the capitals that bothered you so much as the periods and question marks. If you master that much, you can be pretty sure of a safe progress score in English.

The seventh-grade boy who wrote the snake story below was very careful about quotation marks, but he seemed to think we could get along with only one period between sentences. Is his story easy to read?

A Difficult Snake Story

Billy said to Jack, "I hope the snake is not around," just then Jack happened to look over his shoulder and he looked right into two red eyes shining like electric lights. He began to run, but Billy didn't see the snake in time, all he could do was to get behind a fence and wait till the snake got past him he knew that the snake could go faster than

Jack could, so he jumped out and attacked it he killed it, but he thought he had only wounded it, so the next day he came back to kill it.

If he *had* to leave out something, we could have got along better without the quotation marks! This sort of telegram style is not fair to the reader.

A long telegram. Did you ever see a night letter or a long telegram? Perhaps your father has sent one when he was away from home, or has got one and shown it to you. Here is a night letter sent the first evening of a two-day track meet. Can you read it?

PRINCIPAL J F BROWN
SOUTH HIGH SCHOOL
PARDEEVILLE MISSOURI
WE HAVE 102 POINTS SOMERSET HIGH 109 HARRY WON HURDLES AND QUARTER MILE EVERYBODY EXPECTS SOMERSET TO WIN TOMORROW PLEASE SEND US CHEERING MESSAGE TO READ TO TEAM WE NEED YOUR SUPPORT TO PULL US TO FIRST PLACE BE THINKING OF US WHILE WE WORK
JOHN OWEN

How many words is that? Each figure, you know, is a word. The address and signature are not counted.

Do you think the sender of this telegram planned it carefully so that it could be read as easily as possible without punctuation or capitals? You see, the reader has no help of that kind. Sometimes senders of telegrams put in the word *stop*, meaning a period, but that is often more awkward to read

than no mark at all. Business firms usually have important messages typed in capitals like this one to see that they're clear before sending them.

See if you can write a night letter about an accident to your dog, asking your father or your uncle what to do about it; or about being in a train wreck but unhurt and reassuring your family; or about getting a chance to ride in an airplane and asking permission; or whatever you want to imagine.

Why not print books and write letters and stories like night letters? It would really save a lot of trouble to all writers and printers, wouldn't it? What about the readers, though? Was the snake story successful? We must learn to do better than that, mustn't we, if anyone else is to read what we have written.

Sentence endings. You found in reading the night letter that it is hard to discover the ends of written sentences unless they are marked. Probably you have that difficulty in your own work. Perhaps that is because you don't mark sentences clearly enough for your hearers' convenience when you tell stories.

Pausing and dropping your voice is a good indication of the end of a sentence; you can be fairly safe about having no sentence errors in writing stories if you make sure that during proofreading time you read clearly aloud, and mark the end of a sentence wherever you both pause and drop your voice, and nowhere else.

But there is a much safer way to avoid sentence errors, and that is testing sentences by grammar—seeing what they are made of and being perfectly sure that what you mark is a sentence, not just part of a sentence, or two or more sentences parading as if they were only one. First of all, see what you can do with the Sentence Test in Section B, page 261.

If you make a perfect score in it, you should not need to work many supplementary grammar exercises. But very few seventh-grade pupils of the hundreds who have taken this test—only one out of ten, in fact—have made as high as 90 per cent in it. Yet it is only an intermediate-grade test.

CHAPTER IX

WHEN THE CURTAIN RISES

Beginning in the middle of things. What would make this story better?

My Visit to Chicago

One morning we started to go to Chicago with my uncle's machine. We left the house about 7 o'clock and arrived at Chicago just about supper time. The next day was Sunday. We intended to go to a beautiful park, which was known as River View Park. But to me it didn't look like a park, but it looked like a circus.

At River View Park my aunt asked my uncle to take us into a place called "The Thousand Troubles." My mother wanted to know what it looked like; so did everybody else. When we got in, there was nothing to see but mirrors. You'd think you were on your way out and all at once you'd bump your nose against the mirror. It happened so many times to me that I didn't mind it after all, but once or twice I even fell down against the mirror, so I really called it "The Thousand Troubles," and I think I'd never go in there again.

Mary M.

The pupils who heard this story decided they didn't care at all about what happened on Saturday. Really, nothing did happen; even the girl who told

the story had forgotten all about it except the time the party started and arrived. When the class was asked by the story-teller for a better beginning, one boy said:

> At Riverview Park my aunt asked my uncle to take us into a place called "The Thousand Troubles."

The class decided that was a good way. Then a girl suggested what was voted a still better way:

> "Ouch! I bumped my nose on that mirror! How do we get out of here?" We were in "The Thousand Troubles" at Riverview Park.

One of the most important things to learn about stories is how to begin right in the middle of things, with a live sentence showing what is happening. One good way is conversation, but it should be conversation right in the middle of the story, not about preparations for the trip, or what somebody said the day before.

The best starting point. How would you advise the writers of these next two stories to begin them in a lively way, right in the middle of the story? There are probably half a dozen good ways possible, but if you discuss them in class you may perhaps vote what one you think is the best.

MY FIRST DAYS AS AN ACROBAT

> Ah! How well I remember that day. It was a sunny afternoon in July, and the sun was pouring

its intense heat so that I thought I would roast. I didn't know what to do, so I consulted my mother. She said that I should go over to see one of the girls. So I said that I would.

I learned something that afternoon, but I paid for it. This girl's father had made a trick pole. We played on it, and had turns in doing our stunts. When my turn came I said, "Watch me!" and indeed they did watch. I got on the pole, turned over a few times, and then hung by my toes. I couldn't get a very good hold on the pole, for I had a boil on my heel. I swung myself a little and then called one of the girls to push me.

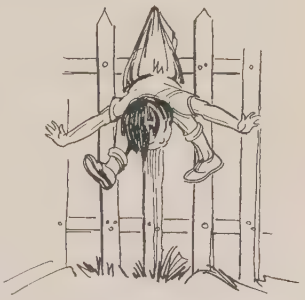
Alas! Before she could reach me, a sad thing happened. They heard a bang and an "ouch!" I had fallen.

Poor me! Poor nose! I had fallen on my nose and had hurt it. My nose bled something fierce. It was only the second nose-bleed I had ever had, but it was bad enough, and I left that trick pole alone for a few days.

My First Punishment

At the time this happened I was four years old. My little friend Helen called for me on this certain morning and on hearing that I was still in bed asked permission to awaken me. It seems that the older girls living in our neighborhood were giving a party in a small park just in front of our house. This park was to beautify the street, and as we knew the keeper of the park, we were allowed to play in it. I was now, after hearing what was going to happen, in a great hurry to get dressed. Mother cleaned and dressed me all up. I was now ready

to start. I had been warned by mother while being dressed to go around and enter the gate. The park was enclosed by an iron picket fence. Of course mother went right on with her work, not thinking for an instant that I would disobey her. I was not the kind to go all around the park to the gate when there was a short cut. So I crossed the street and started to climb the fence. I reached the top and jumped, but did not find after jumping that my feet were on the ground. My dress had caught on one of the pickets, and there I hung. When I got down there was a large hole in my dress. I knew that by screaming the girls would hear me and come to my rescue. I let one scream out of me, and who should answer my call but my mother. The result was that she kept her word. I was tied to the bedpost for disobeying and did not go to the party.



HELEN

Is every bit of information given in this second story important—about Helen's being waked up, and about the purpose of the park, and so on? What sentences do you recommend for starting each of the two stories above in a good lively way? How do you like the first sentence in the story which opens chapter X, page 65, and the first story about a superstition in chapter XXIV, page 155?

Two ways of telling the same story. The pupil who wrote the stories below tried two ways of planning—one beginning in the usual way to tell all about her dog, and the other starting out with a sentence in the midst of the story. Which do you honestly think is better?

Over the Cliff!

When I was five years old my father bought me a short-haired collie, whom I named Betsy. That summer we took her to the seashore with us. One day my mother, my father, and I went for a walk. Now there are very high cliffs along one part of the beach overhanging the water; it was here that we went to walk. I ran ahead picking up moss and pretty stones, while Mother and Daddy walked behind. We left Betsy to her own devices. I suddenly heard Mother shout, "Where's Betsy?" We all looked, but could not find her until I heard her whine. We at last found her. She had fallen over the cliff and was lying on a ledge about ten feet down. Daddy took hold of a tree and leaned over the edge and called her. She came up as far as she could and Daddy caught her by her collar and pulled her up.

Over the Cliff

Suddenly Mother cried, "Where is Betsy?" None of us knew. We all looked. Then I heard her whining. The sound seemed to come from below us.

The place where all this was happening was in the woods. It was above the water on a high cliff. We were out walking and had been paying no

attention to Betsy. Now she was gone! We looked all around. At last Daddy looked over the cliff. The cliff was about thirty feet of sheer drop down to the ocean. Betsy had fallen over the edge of the cliff, and, luckily for all concerned, she had fallen on a ledge about ten feet down. Daddy caught a tree and leaned over. He then called, "Betsy!" and she came up as far as she could, and Daddy caught hold of her collar and pulled her up. Her weight almost pulled him off the tree. I think she must have been chasing something, and not seeing the cliff because of the bushes that overhang it, she must have run right over.

MARJORIE

Maybe you can think of still another way to begin this story. There are many good ways. The real test is what best interested the class in the adventure at the very start. You might try this second way in your next story and see whether the class thinks you have done better than in the stories you have told so far.

Beginning so as to interest the class. Now try writing the best opening sentences you can — interesting ones that take us right into the midst of the story — for some of the limited subjects you listed in chapter VII, page 48. Perhaps your teacher will let the pupils vote which stories they would like to hear because of their good beginning sentences, or perhaps those who did not have a chance last week may be allowed to tell theirs to the class now. The others, and all who especially want to keep their

stories, may write theirs. If the stories are well planned, with truly limited subjects and good first sentences, they will probably be short enough so that you can write them really well. If they are well done, you will no doubt be given extra credit for them.

The list of good opening sentences is well worth keeping, too. Whenever you want to tell a story in class, or when you need to write one for a little book or a class or school magazine, or even when you have a letter you'd like to make specially interesting, these "self-starters" for good stories may come in handy.

CHAPTER X

WRITING A TELEGRAM

The Wrong Train

"You'll have to run like a lean rabbit if you want to make the four-fifteen, Anne; the station clock says thirteen minutes past!" said Hilda suddenly, as the two girls turned the last corner.

"I've got to get it; I usually take the three-fifty, and Mother will be worried sick if I miss this one."

"Well, run then; don't wait for me; I take the other train anyhow." Hilda was plump and leisurely.

Anne waved good-by and dodged hurriedly among the people in the waiting room. She was pretty good at running—small and wiry.

Just as she darted up the steps to the platform and came in sight of the trains, she saw a lean and solemn brakeman passing on the conductor's signal to go ahead. "Oh! please let me on; I've got to—" Anne panted.

The brakeman picked her up and swung her and her gripful of books on the train. She dropped into the first vacant seat and wiped her face and neck with a small, crumpled handkerchief.

When the conductor came by she merely held out her monthly commutation card to be punched; she didn't even look up. She was used to the trip, for

she rode nearly half an hour, twice every day, to go to the junior high school in the city.

"That ticket's not good on this train, and we don't stop this side of Bellevue," said a sharp, chilly voice.

Anne looked up, very much startled. "Why, isn't this the four-fifteen local?" she cried — quite unnecessarily, for she knew this stern-faced conductor did not belong on any of the trains she traveled in daily. "Oh! what shall I do?" she added.

"Well, you've made a very stupid mistake," the harsh voice answered, "but I'll let you ride to Bellevue and you can take the five-forty back."

"But — will I have to pay my fare back? I — "

"Certainly you will!" The harsh-voiced conductor had already turned away from her and was punching another ticket. Anne gulped and looked helplessly about her. The other passengers were all either intently reading papers, or discussing politics in sharp tones and with sour faces. So Anne began thinking for herself. She looked first in her purse; but she already knew that she had exactly thirty-five cents. Her fare back would be at least three times that amount. Bellevue was over thirty miles beyond her home. She thought and thought.

Yes, she must send a telegram to her mother. It ought to cost twenty-five cents if she could get it into ten words; that would leave ten cents for some milk or cocoa and a sandwich.

She got out her notebook and began planning her message. She knew that the telegrams her father sometimes sent home came without punctuation or capital letters, and had sometimes to be

worked out like puzzles. She wanted hers to be perfectly clear. "I know they can telegraph money to me," she thought. "We did it once for Father when he ran short and didn't know anybody where he was. My ticket with my signature on it will prove who I am. Let me see. What must I get into ten words? I must tell Mother I'm safe and well, so she won't worry, and where I am and why, and how much to send, and how to reach me. If I don't make it very plain she'll get worried and excited, or even have to go to bed with one of her nervous headaches. And it must be so plain that she can understand it right away, without any periods or capital letters or anything but just the words. The ten words don't count the place where I am or the date or my name at the end; that's lucky."

She began writing in her tablet. Naturally she had no room for "Dear Mother" or "Your loving daughter," but even at that she wrote the message half a dozen times before she got said what she had to say and saved enough money for something to eat. She was so hungry she had to do that!

See whether you can write a message for Anne that meets all these conditions. If you will choose one of your class to ask for a few blanks at the telegraph office, the best messages may be written on these for the bulletin board.

Saying it briefly. A division superintendent on a large railroad used to let all the men in the shops come to his office very freely with requests, complaints, or any sort of difficulties in their work. He

could do this because he was an excellent teacher of English, though he would have been surprised to hear that he was one! When a new man came to Mr. Doe's office, the superintendent usually laid his watch on the desk. The man would begin, "I thought I would like to come in and see you about some trouble I've been having, and I was talking to some of the boys, and they said . . . ." or "It's fine fall weather we've been having, Mr. Doe, and it makes us feel fine," and so on.

Mr. Doe would remark very kindly, "You've been here some time and haven't told me what's on your mind. What is it?" He did this so pleasantly that it caused no offense or ill feeling, but the men got the idea. They learned to come to the point very quickly in that office, and so Mr. Doe could take time in his busy day to see and help as many of them as came in. That was fine English teaching.

Coming to the point. Can you plan a thing and say it briefly and clearly? You will need to do that if you ever write a telegram, a "lost" or "found" notice, or a "help wanted" or "situation wanted" advertisement, and in many other cases like those in the following paragraphs.

Chances for brief statement. See who can use the fewest words and tell all that is necessary in the following cases; you had better write out your answers to two or more of these (optional credit for each extra problem that is *well done*):

1. You are lost in a large city, and want to tell a policeman just who your parents are and where you live.

2. You need to explain to some small children the danger of playing in the street or cutting across the middle of a block. You want to make this vivid as well as brief, so that they will listen.

3. You want to tell your teacher your good excuse for coming late to school, or being absent.

4. You have lost your dog, pocketbook, or the like, and want to describe it clearly and tell where you think it was lost, in an advertisement that may bring it back.

5. You want to sell your rabbits, or a coaster you made, or some hemstitched handkerchiefs. A good, brief advertisement may sell them if you word it effectively.

6. You want to send your mother a souvenir postcard with a clear account of your holiday fun and tell her when and how you are arriving home by train.

Or imagine your own cases.

OPTIONAL PROBLEMS

1. There is a game called "Telegram" which is fun to play; you all take a word of ten letters, or ten letters that you choose at random, and see who can make the most sensible telegram from them; each word, in order, is to begin with one of the letters. You can get your teacher or a committee that you choose to select the best and next best telegrams in this game. Here are some words of ten letters:

California	Adirondack	photograph
literature	magistrate	irritation
persuasive	dictionary	impossible
underworld	absolutely	improbably

2. Perhaps you can write a story of your own, leave your hero or heroine in a place where a ten-word telegram must be written, and then let the remainder of the class

try to make up the telegram. You might have your brother meet with an accident and have to tell what happened and send home for help; or your father miss his train and send word when he will get home, so that your mother will not worry; or your grandfather telegraph that an oil well has been opened on his farm and is producing fifty barrels of oil a day. If you wrote a story like that, you could include the clearest telegrams and make a little book, or put together the best stories written by the class into a story magazine to keep in your room or send to another class or to the school library.

Getting acquainted with the dictionary. Do you know how to make the acquaintance of a book you have not met before? Of course, if it is a story that looks interesting, you simply start right in and read, which is quite the thing to do. But a new and curious kind of book, that may contain you don't know what, may well be approached with a wary eye open to see what it has in it. It may be very dull or very interesting; you don't want to read it all to find out. And if you start with the first pages, you may find they don't give you the idea at all!

For instance, a dictionary or an encyclopedia contains all sorts of curious and useful things if you know how to find them. But either one is a very poor sort of book to read right through. Let's see what we can find out about a dictionary by examining it. A dictionary is often helpful in writing telegrams.

Do you know what the title-page is? Of course, the one that tells the title and the author—or in

this case the editor—and the publishing company, and usually the date and place where the book is printed. But the title-page tells more than that.

How many things do you find mentioned on the title-page of the dictionary you have, that you didn't know were in the book? Are there any you don't understand? If some of these interest you, you can look them up and find out about them. The dictionary itself will tell you the meaning of any new words that look as if they might be worth knowing.

How can you find anything in the dictionary that you'd like to investigate further—for instance, the plates of illustrations or the meanings of common names like Helen and Frank? The Table of Contents will tell you just where to find these and other special things big dictionaries contain.

Make a list of all the different kinds of things you can find in a dictionary that you didn't know were there; the best workers, you will find, will have quite a long list. Some of the points you discover will be very surprising to you—the pages of pictures of different kinds of dogs, flags, signal codes, and the like, the explanations of phrases and words from other languages, and the names, location, and population of places in all parts of the world, for example. There is an immense lot of interesting matter in the dictionary if you ask questions of it properly.

The words in the dictionary are arranged in strictly *alphabetical* order, so they are easy to find if you know your alphabet well and can remember

quickly. As a test of your skill in this, number the following fifteen words in alphabetical order and note how many minutes it takes you. Perhaps your teacher will keep time for the class, and you can find who gets them all right the quickest:

fright	seed	parallelogram
comic	comma	combine
pine	bell	paralogism
web	paralysis	come
parallelism	comfort	parallel

Now try looking up the word *delirium;* see who can find it first, and who is first to make a list of three things, besides its spelling, that the dictionary tells you about the word.

Of these useful things told by a dictionary about any word, often the most interesting is its family history. For instance, if you knew how to read what is given, you found that *delirium* came first from two Latin words (*L.* in the dictionary means *Latin*) which meant "out of the furrow." A delirious man was compared to some one going out of the straight furrow he was plowing!

To understand the history (derivation or etymology) of each word, you will need to know the meanings of the following abbreviations:

L. — Latin

AS. — Anglo-Saxon (the language which was the ancestor of English)

Gr. — Greek

F. or Fr. — French

It. — Italian

Also Syn. is useful; it stands for *synonym*. Look it up if you don't know what it means.

Here are ten words; see who can write down all three important points which the dictionary tells about each one, and finish first:

nausea	mail	bribe
foreign	alarm	bead
daisy	arena	squirrel
	pen	

The pupils who found these words fastest probably knew how to use the *guide words* at the tops of pages in the dictionary. Perhaps they will tell the class what these useful words are for, or perhaps you can find that out for yourself and so improve your speed in finding words in the dictionary.

It is probable that you need to be surer of your alphabet; if you can say it backward as well as forward and can be sure quickly what letter comes after and before each other letter, you will improve your speed in using the dictionary. You could help each other by drilling on that whenever you have a chance.

CHAPTER XI

SENDING FOR WHAT YOU WANT

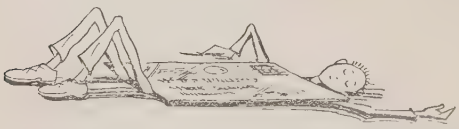
The cost of carelessness. One week some time ago the mail wagons in Chicago had big posters on them that read:

THE COST OF CARELESSNESS

7,000,000 "nixies" handled by the Post Office Department last year.
Address mail carefully.
Always put on a return address.

Did you ever write a letter asking for something you wanted very much, and fail to get any reply at all? Or do you know of anybody who has? It is unpleasant to have this happen, but usually it is the sender's own fault, as you'll learn in the following pages.

Do you know what happens to letters that are not addressed correctly? Find out about the dead-letter office, from the schoolroom or library encyclopedia or at home, and report to the class. Perhaps one of you has actually been to a dead-letter office, or possibly your teacher can arrange a trip to the post office



nearest you so that you can learn all about the proper addressing of mail. A little pamphlet published by the United States Post Office Department, called *Postal Information*, is very interesting reading. It is usually to be had free from your local postmaster. It will tell you just how to avoid "killing" your letters. We can help reduce the labor and trouble of handling "nixies" in the post offices.

Zero letters. Nobody knows how many million letters are written every day in the United States asking for catalogs, booklets, and information, or ordering things. As you have just learned, a great many such letters go to the dead-letter office because they are not properly addressed; and they are worthless as business letters. And others that do arrive at the place to which they were sent are just as worthless. See if you can tell why these two given below are zero letters. They were both received at Boy Scout Headquarters in New York City.

Gentlemen:

Please mail me a copy of the "Boy Scout Handbook." Inclosed you will find $.40 in stamps.

This letter was written up in the left-hand corner of business-letter paper, size 8½×11 inches; the paper was torn in two some distance below the letter. The Scout Headquarters had kept the envelope, postmarked Dundine, Florida, but there was nothing

they could do unless the boy got excited over his lost forty cents and wrote again. Why? That is an absolute zero in a letter.

Here is another:

May 20, 1925

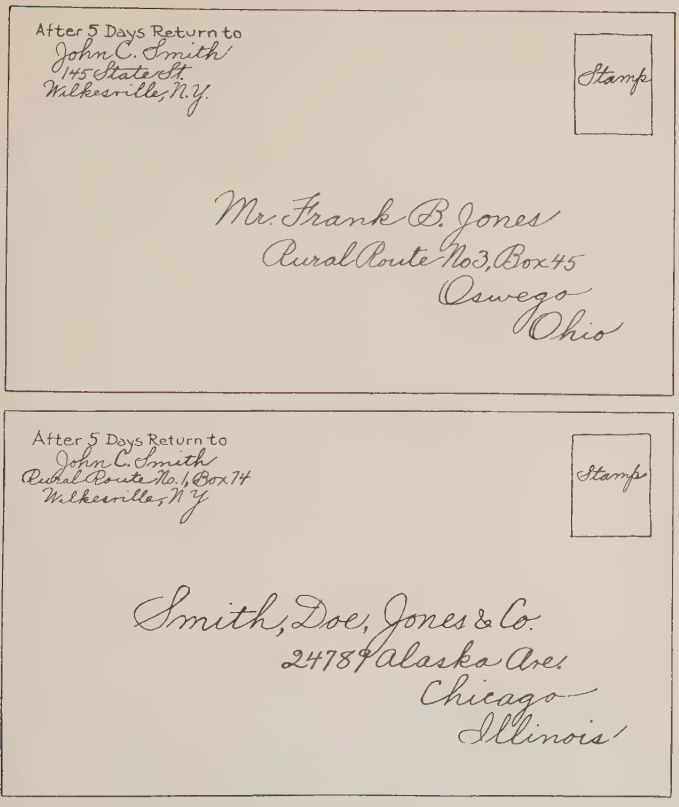
Boy Scouts of America
200 Fifth Ave.
New York
Dear Sir:

Kindly send me the following articles: 2 sets of shirt buttons No. 535, and 2 embroidered insignia No. 111. Enclosed you will find $.50 to pay for the articles mentioned.

Sincerely yours
Earl C. Jones

Here again the postmarked envelope was kept, but as the writer lived in Chicago, this and the name together did not help. A stamp, "Not under Local Councils, May 31, 1925," showed that an effort had been made to find this boy in the membership lists of his city. Finally the letter was marked, "No address. Please file for the present." Another absolute zero.

It speaks well for the carefulness of Boy Scouts and the pains taken by the Scout Headquarters office that only nine unanswerable letters were filed for 1925. But when you think of the thousands of offices where files of such worthless letters are kept, you get some idea of the way carelessness like this wastes time and money. Nobody can be excused for such wastefulness. Very probably



SOME PROPERLY ADDRESSED ENVELOPES

your father or some business man you know can tell you of zero letters he has received or knows about.

Things to send for. The advertisements in any paper you are interested in suggest many things which you immediately want and for which you would like to send. Some of them are free, and

some cost only a few cents. Probably you have sent for some of them. But many times you put it off because you didn't know just how to write the letter—and then you never wrote it. However, if your teacher will give you English grades and credits for good letters, you can kill two birds with one stone; then probably you will want to write more of these letters. Here are some suggestions of things to write for, and almost any magazine you can get hold of will suggest many more:

United States government publications can be obtained by writing to the Superintendent of Documents, Washington, D. C. The list of "Navy" publications contains booklets on diving, the flying corps, and the Atlantic fleet. The list of farmers' bulletins has such titles as: *How to Raise Turtles*, *Insect Pests and How to Get Rid of Them*, and *Useful Birds*. You may want these lists and others.

The Health Education League, 8 Beacon Street, Boston, sends on the receipt of a two-cent stamp a booklet on *Hints for Health in Hot Weather*.

The Vermont Department of Agriculture, Montpelier, Vt., sends a booklet on *How Vermont Maple Sugar Is Made*.

Charles Scribner's Sons, Fifth Avenue and 48th Street, New York City, send a free pamphlet on *The Making of a Book*.

Inclose a stamp when you write for free booklets, except to the Superintendent of Documents.

Also most of the railroads and steamship companies are glad to send booklets on vacation trips, scenic routes, and so on; and meat packers, electric

companies, millers, dog breeders, athletic-equipment companies, and others have free advertising matter and exhibits of the greatest value. Whatever you want to know is likely to be covered by some of the government bulletins or advertisers' booklets.

A Good Request Letter

2230 Owen Avenue
Chicago, Illinois
July 23, 1927

Hill Brothers
Main and Olive Streets
St. Louis, Missouri

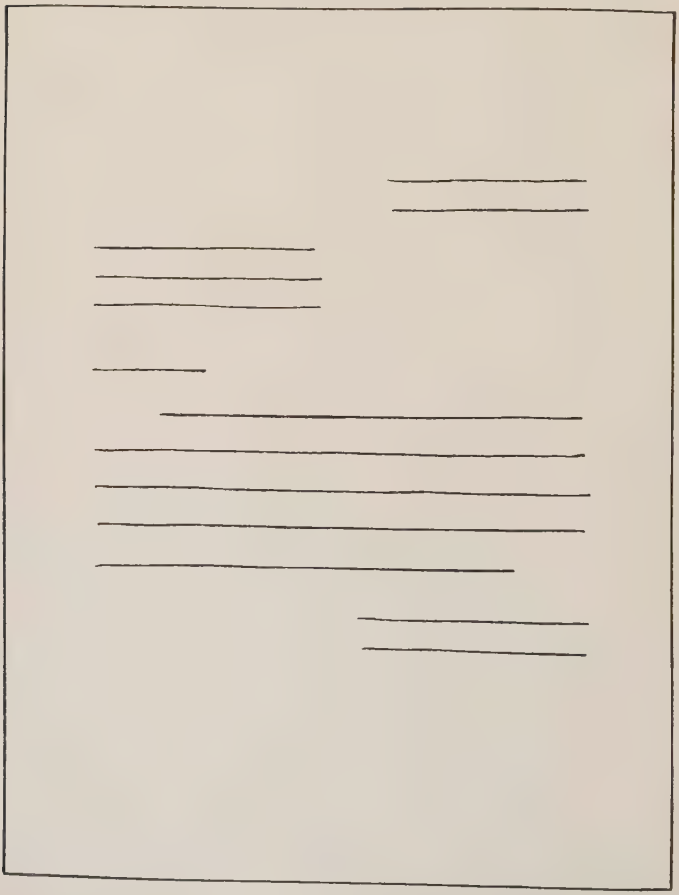
Dear Sirs:

I inclose a stamp for your pamphlet "Secrets of the Big Trappers" which my history teacher at Barnard Junior High School, Mr. A. G. Rose, told me about. It will help our class if we may have this.

Yours very truly,
Jane Murray

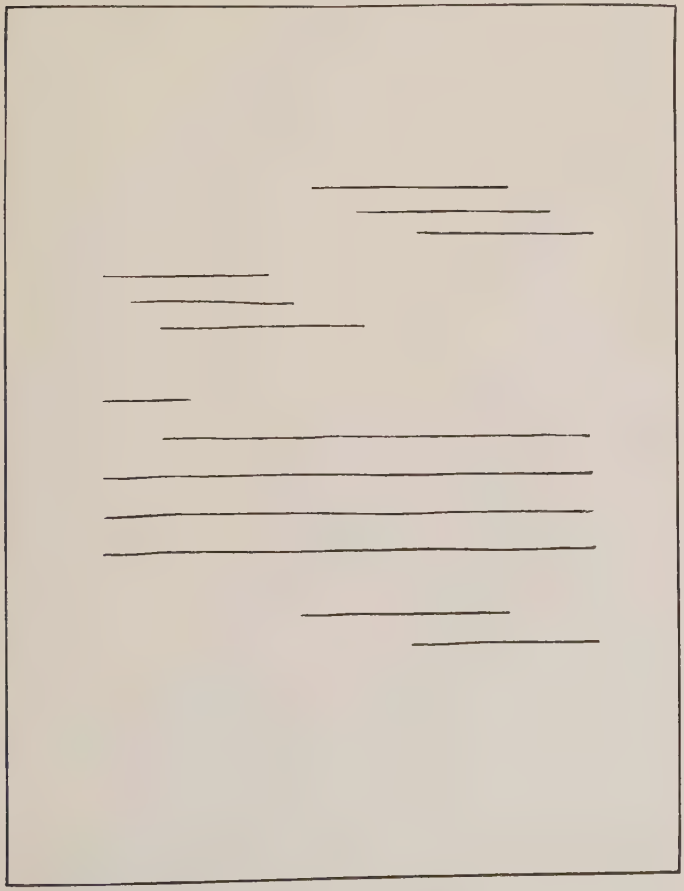
This letter is in good form; it says briefly all that needs to be said, and because it shows that what is asked for will help a whole class, the company is more likely to pay attention to it. From this letter you can make a list of four things that a request letter like this should tell if it is to be effective—three that it positively *must* tell if it is to succeed at all, and a fourth that the receiver usually wants to know—in addition to the date and the "complimentary close," *Yours truly*, and so on. Why is it well to put also the address of the person you are

writing to inside the letter as well as on the envelope? Why inclose a stamp? Is it necessary to repeat your address after your name, if you give it at the top as business letters usually do?



FORMS FOR BUSINESS LETTERS

What size of paper should the request letter be written on? Even if it is long, should it be written on both sides of the paper? Why not? Should it be written in pencil? What is the objection to



WORKED OUT IN ART CLASS

doing that? If it is typewritten, should the signature be typed also? Is there a reason for this?

Who knows how to fold a business letter properly so that it will go into an ordinary-sized envelope and be quickly and easily unfolded? Some one may be able to show the class just how, and you can see how convenient a way this is.

When you write a request letter, it is better to follow exactly the form given on page 79, and do the folding and addressing just right, as that is convenient and comfortable for everybody. Notice how well this letter is placed on the page, with good-looking margins, and how clear it is to read. Such a letter is much surer to be answered in the way you would like. A careless, slovenly letter that is hard to read makes the receiver wonder whether the sender cared enough about what he asked for to make it worth anyone's while to oblige him.

More letters that fail. Besides the zero request letters, of which examples are given, there are others which are such a bother and nuisance that we should probably call them failures too. Why is this one not a success?

514 West Avenue
Bloomington, Ill.
June 2, 1927

The Powhasket Company
Pawtucket, R. I.

Dear Sirs:

I inclose a money order for a dollar and fifty cents ($1.50). Please send me a pair of the

beaded Indian moccasins which you advertise in the "American Boy" magazine this month. I need them very much; please send them at your earliest convenience.

Yours truly,
James Ford

This letter is in very good form; it tells the company where James saw the advertisement, and they want to know that; and it uses the courteous phrase "at your earliest convenience," which is a polite way of asking them to hurry. But James had to wait, and the company had to be bothered with writing another letter, and keeping the first one in the file and getting it out again when they heard from him again — all because he didn't think. What did James leave out?

When you write an order letter, make a list first of all the things that it is necessary to put in it, including the money, unless you want to be bothered by paying C.O.D. Then check over before sending the letter and see that you have everything. After you have made the list, compare it with the one in the *Answer Book* and see whether you have everything correct and complete. This may save you and the firm to which you are writing a great deal of trouble and annoying delay.

OPTIONAL PROBLEM

Probably your teacher will give you optional credit for any letters you write in good form if you hand them in before sending them. The more practice you get in this, the more easily you will do it.

Lists of interesting booklets, catalogs, and the like will also help the class and your teacher. You will be glad to bring in for the bulletin board any you see, including pamphlet lists of government publications and the like.

CHAPTER XII

WANDERING OFF

This story is by a seventh-grade boy. It reminds me of a small child who starts to kindergarten, and means to be on time, but goes chasing off after a butterfly and perhaps fails to get to the schoolhouse at all!

The Job of Getting to School on Time

When you live across the park, you find in your way the problem of getting to school on time. That is to say that you must try several ways of getting to school, to see which is the shortest and takes least time.

When you have a bicycle you haven't as much of a job as the person who hasn't one. In the first place, you don't have to use the car every morning (which is a great thing, because you can stay in bed longer in the morning). In the second, you don't have to rush in the morning.

There is just one trouble with a bicycle. That is the problem of keeping it in good shape (in other words, in working condition). I find that if a few minutes or so each day were spent on it, you would seldom have trouble.

The only real trouble is that which you have with punctures. A scout shouldn't be bothered much by this, because the scout's motto is, "Be Prepared."

If the scout lives up to his motto, he will have tools in a tool case with him, so he can fix a puncture without going back to a store to have it fixed.

Edgerton

When Edgerton found he was more interested in his bicycle than in the topic he had started on, he should have done one of two things. What are they?

In either case, if he had kept to the length limit possible for junior-high-school pupils until he was sure he could go beyond it, he would have been safe. The form of his story was excellent, but he didn't make a good plan and keep to it.

A good beginning. This little girl didn't waste any words, but got the attention of the class by her first sentence.

AN ANXIOUS MOMENT

"I am slipping off this rock; catch me quickly!" exclaimed Betty. Being scared almost senseless, and yet having strength enough to keep her from falling, I was undecided whether I would still retain my foothold or not.

Now, how would you finish this story? After you have told or written down how you would tell it, ask your teacher to read from her book how this girl finished her story.

Do you think she made as good a story as you expected? Which one was the "anxious moment"? If it was really while they were afraid of the crab, where could she have begun her story?

Grading each other's stories. Your teacher may some time let you all grade the stories your classmates tell. If you do this, you must of course take great pains to be fair. If a boy you like tells a story that isn't as interesting or as good as he could have made it, you should be severe in grading him, to help him do better next time. If somebody you don't like does well—holds the interest of the class and tells a story that sticks to one thing and makes it live and clear—you should be particularly careful to give the speaker a generous grade. What you are trying to do is to help all the pupils do their very best, so that your class will be known for its excellent work. Whoever helps in that is a good citizen of the class, and you can do your part by fair grades as well as by good stories. A real listener who is friendly and helpful is as important as a good talker any day.

You may use whatever grades you are used to—letters like A, B, C, and D, or Excellent, Good, Fair, Poor, or percentage grades, or any other system of marking. Whoever is chosen to record the grades should count how many grades of Excellent (or A, or 90–100 per cent), how many of Good, and so on, have been given each story-teller. Then it is easy to get the median (or central) grade; it is the middle one. Thus you may count from either end as follows:

Suppose there are 8 grades of Excellent, 18 of Good, 8 of Fair, and 4 of Poor; there are 38 votes, and the median grade will be the nineteenth, count-

ing from either end. Thus 4 Poors plus 8 Fairs are 12, and the middle grade will be about one-third of the way between Fair and Excellent, or Good minus (about 84 per cent, or B). It may help you in making up grades to picture a ladder of 38 steps (or as many as there are pupils) divided each time according to the number of grades in each group:

Median Grade — Good — (B, or about 84 per cent)

OPTIONAL PROBLEM

Perhaps the picture on the next page suggests a story you know, or possibly you can tell what had really happened before the picture was "taken," and what happened next.

The following three stories by junior-high-school pupils may be good for suggesting something, but you probably can find a story that will suit you better. See how good an original title you can give yours.

The Naughty Cat

The baby and the kitten were sitting by a roaring fire of coal and wood. But as luck would have it, the mischievous cat saw the scuttle which was full of coal, and decided it was a good place to have some fun; so the kitten began playing with the coal scuttle, and when it came out, the baby thought it was a different cat, I guess. But anyway it began

to play with the baby and got in the baby's lap. When it ran away after its supper, the baby was a sight, and when mother came in baby got a scolding for what he did not do, and I forgot to tell you it was the thirteenth day of October.

The Coal Scuttle

One morning when the mother was outdoors to get some wood, the baby pushed over the coal scuttle and then took a piece of coal and put it on its face and clothes and all over the floor. When its mother came in and said, "What did you do that for?" the baby said, "Mother, it wasn't me; it was the cat." The mother then said, "Why is the coal dust all over?" "Because," said the baby, "I picked it up." The mother then said, "Come with me and get washed."

A Catastrophe

The baby was sitting on the floor near the coal scuttle and was playing with the cat when she

happened to upset the scuttle with her feet. After it was upset the baby played with the coal. She built a house with the coal and laughed when it fell

down. Then the mother came and was scolding the baby, but the baby told a lie and said the poor white cat with the black nose had done it, for the baby had scraped coal over the cat's white whiskers to make them black. Pussy only said, "Meow s-s-s-s-s."

Baby had told her first lie.

Do you think the writers have told a possible story? Is the child in the picture old enough to do what they have him do?

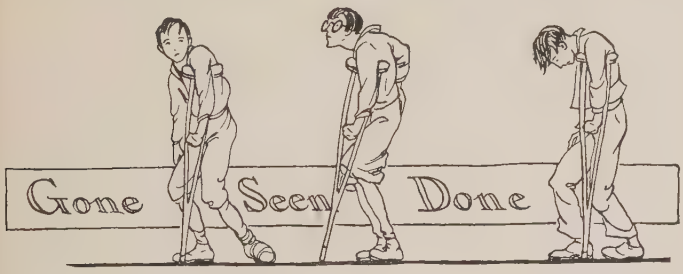
Some strange things about language. People who study the languages of the Eskimos and African and Australian savages and Indian tribes learn some most curious things. Many such people have, for example, different words for *my house* and *your house*—actually words not at all alike; some Eskimo tribes have entirely different words for *sled on the snow* and *sled against the house*. Donald MacMillan, the explorer, tells how heartily the Eskimos laughed at him when he asked one of the women to mend a "hole-in-the-roof-stars-shine-through" in his trousers! He had used the Eskimo word for a hole in the roof of the igloo: the word for a hole in clothing was something altogether different.

So, too, savage peoples sometimes have one word for *I go* and an entirely different word for *I went*. For that matter, so do we in English! You see, the languages from which English developed were used for thousands of years, and probably the commonest words, like *I am* and *you are* and *he is* and *I was*, for instance, and some other earliest words in men's

PROPERTY OF

speech, kept right on in use. So they are still used as "parts" of the same verb, though the verb is thus made of different little bits of speech material patched together.

***Gone, seen,* and *done*, and company.** Many of our verbs, like rocks with fossils in them, tell of changes



in English and its ancestors centuries ago. If you are interested in fossil words like *let*, which used to mean *hinder*, or *restive*, which used to mean *quiet* or *restful*, you may enjoy learning about some of

them in *General Language* next year. But just now we need to find how some of these bits of old language get mixed in our speech and writing. Below is one curious group of verbs which are built a little alike; each of them when used with *have* (*had* or *has*), or *is* (*are*, *was*, *were*) has a form like its usual form (*see*, *do*, *go*), plus an *n* sound.

I do	Yesterday I did[1] . . . .
You do	Last year we did . . . .
He does	Once we all did . . . .
	I always have *done* . .
	She had usually *done* . .
	They have never *done* .
	It is nearly *done*
	Nothing was *done*
I see you	I once saw it
Nobody sees it	Last week they saw . . . .
They all see us	When I came I saw . . . .
	The quarry is *seen*
	You have *seen* . . . .
	I had *seen* . . . .
	Jack has *seen*
	It will be *seen*
I go every day	Last April we went . . . .
We always go	One summer I went . . . .
Tom goes rarely	Who went last time?
	Everybody went but me
	I have *gone*
	They will be *gone*
	You haven't *gone*
	Hadn't he *gone?*
	Why haven't we *gone?*

[1] You may add anything you want to that was *done*.

These are easy to get right every time if you remember:

1. That the *n*-sound forms (known as *participles*), *done*, *seen*, *gone*, are used always and only with *have* (*has*, *had*) or *is* (*are*, *am*, *was*, *were*).
2. That the other (called *past tense*) forms usually have some word with them telling *when* they *went*, *did*, or *saw;* and of course these never, *never*, have either *had*, *is*, or any of that family with them.

Remember:

Poor *Gone*, *Seen*, and *Done*
Lean on a crutch
Of *is*, *have*, or *had*
Which helps very much.

Bold *Did*, *Saw*, and *Went*
Walk proudly erect;
To walking with crutches
They strongly object

What other words may *done*, *seen*, and *gone* have as crutches? Is *'s* a strong enough stick for one of them to lean on? How about *I've?* Is *that's done* all right? *I've gone* and *they've seen* also? Yes, those are good crutches and they are made of the same wood as the rest.

Now, see if you can get 100 per cent the first time, by remembering your friends that need crutches, in the exercise in Section B, "The Tool House," on page 382.

CHAPTER XIII

SOMETHING HARD BUT WORTH WHILE

The following stories by juniors were written about something they had done that was hard, but seemed very much worth while after it was done. They were graded as junior work by nearly one hundred teachers. One of the stories was marked Failure; two just barely Passing; two Fair plus or Good minus (80–85 per cent); and two Good plus or Excellent. Can you pick out each one and tell why you think the teachers gave these grades?

Cleaning Fish

Picking up my knife I started to clean the string of fish that lay before me. When the first was cleaned and put in the pan I proceeded with the second. Just then my aunt came out to see how far I was. When she saw the string of fish she said, "Well, Roy, you got quite a job before you." Not finding words to answer her I kept on. When the eleventh fish was cleaned I thought I would stop and throw the rest away. But instead I picked up another and started to clean it. When it was cleaned and out with the rest I didn't stop, but picked up another and cleaned it. By the time they were all cleaned my arms and overalls were covered with scales, but I was glad I did something my aunt thought I couldn't do.

Roy

My First Writing Lesson with Ink

There! I have blotted the paper with ink. What can I do not to spill any ink on my paper? Then I wrote a little faster and it did not blot up the paper so much. At last I got into the arm movement and I know how to write with ink.

Ellen

A Game

Once I had a game and I could not put it up, so I tried. I tried and at last I had it done.

Joe T.

The Difficulties I Had in Overhanding

"Poor, very poor," said the teacher; "a girl like you should do her work correctly or not at all. I should think you would be ashamed to even show it to me." A few minutes later I learned that I was to take small stitches, and not sew them near each other. Oh! I gave a sigh of relief when I made the fifth attempt to do my over-handing correctly, when I at last succeeded.

Mary N.

Brown Bread

The first time I tried to make brown bread I put too much soda in. When I put it in the oven, in five minutes it went over. That is because I had too much soda. Then I had to get rid of it. The brown bread was quite light. It tasted very bitter. Then I went and showed mother, and she said, "We all have to have our first trial."

Ellen

Learning to Ride

"Oh, shucks!" I said as I went down the hill for the third time keeping my balance as well as I could.

It was easy riding as long as my friend held on the back of the bike, but as soon as he let go I would sway from side to side, doing many things to regain my balance. About the seventh or eighth time, it was easier riding and I was talking to my friend, but when I got to the corner he would not stop me, so I got off somehow. I turned around and found that my friend was on top of the hill talking to some other boys. "At last!" I said, "I can at least ride this bike."

James

Putting on my first automobile tire was a very hard job, for I had spent a half an hour trying to put it on. I got one side on and then the other side came off; this it did again and again. So at last I thought of a plan. So I put one side on and strapped it with two straps; then at last I got on the other side and my job was finished. After that it was an easy job.

Harry

Questions on the stories. Which of these stories would you grade highest? Which one is decidedly too poor for even seventh grade? What does that one need to make it real and live? Do you think you know now the difference between a real story-way of telling anything and just a framework?

Which two stories would you say are barely passing for seventh grade, or perhaps not quite as good as that? Did the writers have interesting things to tell if they had learned to tell them successfully?

What was *it* that the writer of the brown-bread story "had to get rid of"? It sounds as if she meant

the whole loaf, or else the soda, doesn't it? Is it either of these, or what is it? Do you think that she thought making the bread was worth while after her mother's friendly comment?

You will have no difficulty, probably, in picking out the two stories marked Excellent; they are decidedly better than average seventh- or eighth-grade work. Which one starts most interestingly, like a real story? Do you think the writers of even these stories could have done better in telling how hard the job was, how their backs ached and their muscles got tired, and so on? All these things you can watch to help you tell real live stories.

The remaining stories are about average seventh-grade work. If your classmates and teacher decide that you have told your stories as well as that, you may feel that you are doing your share and keeping up. Maybe now you can go ahead still farther.

Telling stories of something hard but worth while. Below are some other subjects on which juniors have told good stories. Probably they will suggest experiences which you can tell to your classmates. If they grade you according to the scale of poor, fair, good, and excellent stories in this chapter, you can tell by the median or average grade how well you do according to seventh- and eighth-grade standards.

Getting Shingle Stain Off
Repairing a Clock
Making a Scooter
How I Made a Model "Mayflower"
My First Pie

My First Lesson in Scrubbing
My Difficulty in Sawing Wood
Starting to Knit
Trapping Lobsters
My First Buttonhole
Learning Scout Knots
An Attempt at Swimming
The First Time on Skates
Correcting Mistakes
Taking an Inventory (in arithmetic)
Taking Charge of the School Bank
Covering a Canoe
Shoveling Snow in a Storm
Learning the Basting Stitch
Felling a Tree
Learning to Milk Cows
Learning to Plow
The Breathless Moment (making a firm and substantial joint in woodworking)
Picking Blackberries
Climbing a Mountain

Every one of these story subjects has been actually tried by juniors. You may change them as much as you like to fit your own experiences, or you may use any other subject that you happen to remember.

In planning your stories, remember that the *difficulty* and the worth-whileness are what you want to make clear. At the end, show us that you felt it very worth while by telling what you did or thought, as Mary and Roy and James did. Perhaps you can do this even better.

A project that failed. A sixth-grade boy was once elected spokesman of a class committee sent to invite a prominent man in town—the president of a bank and a member of the school board—to a class entertainment. He went away very proud and happy. But when he came back he looked most decidedly hangdog and miserable, and all the other members of the committee were glaring at him.

"Well, what was the matter, John?" asked the teacher kindly.

"Oh, Miss Smith!" he burst out. "I made a mistake in English. And my face got red and I felt hot all over. I thought, 'What will Mr. Barnes think of *us?*'"

You see, it wasn't John only, but all the class and the teacher who were in part disgraced by that mistake. It is always that way; whatever you do well makes your parents and classmates and teacher proud; but whatever mistakes you make reflect on them. Mrs. Ruggles, who didn't know how to speak good English herself, as you probably remember, understood this very well. When she urged her children to "mind their manners," she said, "If you make a mistake, people won't say, 'Children will be children'; they'll just say, 'Who fetched them children up?'" Probably you don't want that kind of questions asked about you. If not, "mind your English."

What "Tool Shop" lessons in good English (pp. 361 ff.) do you need most? How many exercises have you made 100 per cent in?

CHAPTER XIV

WHAT I CAN DO BEST

This month's contest. The following is the account of a prize contest from the *American Boy*, April, 1924:

What one thing do you do best? Tell us how to do it in 250 words *or less*. A big business man we know says the thing he does best is baking popovers for holiday breakfasts. A baseball player tells us that he makes his biggest hit when he bunts. We asked a boy, and he says that dressing in five minutes is the best thing he does; but his older brother says that Bob is better in the next act when they have pancakes; while their mother maintains that Bob's star performance is washing the Sunday dinner dishes—she means it, too.

Ask yourself what you do best. You might ask your family and your friends too. Then tell us about it—how you do it, the result in general or on any particular occasion, and maybe the probable future in your special line. Don't be modest unless you feel like it.

> Write legibly in ink or on typewriter on one side of the paper only. . . . . Give your name and complete address . . . .

If you learn to write clear explanations, you should be able to do well in such contests as this, which you will often find in magazines for boys and girls.

It isn't easy to explain things, especially if you can't actually *show* the person while you're telling him. But "explaining how" is one of the commonest and most necessary things we do; the manuals for Boy Scouts and Campfire Girls, and magazines for girls and boys and for men and women, all have many explanations of this kind and give you chances to try them too.

Following are some explanations given before a class. See whether they are quite clear; criticize them as though you were helping one of your classmates to explain better.

How I Make Lemonade

I take a lemon and cut the lemon crosswise in half. I use the lemon squeezer to squeeze the juice out. I put the juice in a pitcher. Then I add a cup of sugar to make it sweet. I add a quart of water to one lemon. I stir it till it is mixed. Then I pour it into glasses. It is now ready to drink.

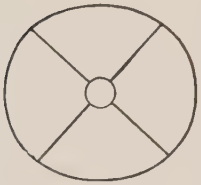
How to Pop Corn

There are quite a few ways of popping corn. The way I like mine popped is in a popper. To start with, if you have your popper good and hot you will get the best results. Then put your kernels into the

popper, and keep shaking it back and forth until all are popped. Have your butter prepared, put butter over the hot corn, and salt to taste.

One girl brought to class an apple and a small machine shaped like the diagram below. She said:

How to Core Apples



To core apples, you put this on top of the apple and press it down firmly. The core comes out in one piece, and the quarters of apple are all nicely divided in the four sections.

How to Make a Trap

We take a barrel, and put seven large stones in it. We sink the barrel two inches below the top of a marsh. We gather vegetables and put them in the barrel. When muskrats, minks, and water weasels get into the barrel they cannot crawl out.

How to Make a Batch of Fudge

If you should wish to made some fudge, how would you get at it? Well, I will tell you. First take a dish and put two cups of sugar in it. Then add two cups of milk or cream. Put in about three or four tablespoons of cocoa and put it on the stove. Have the fire very hot so that the candy will boil quickly. When you think it is done, drop a little from a spoon into cold water, and if it is done it will form a hard ball. When the candy is almost hard enough, put in one tablespoon of butter, and also the nuts if you are going to put any in. After the candy is done, beat it until it becomes creamy.

Then pour it on buttered plates and put it in a cool place to harden. After the candy is hard, cut in squares and serve.

These explanations differ a great deal, but probably even the poorest are at least fairly good, because they make clear enough just what to do. We would probably give the least credit to those which are so very easy that the explainer had almost no work to do, like the one about coring apples, for instance, in which the diagram does all the real work.

How about this explanation?

THE GAME OF "INDIA"

Only four people can play it. You take four of the same color. These men are all different colors. You have to get five. When you get five you can get out on the square. If you are on a star, the other person cannot send you home if you are on a star, but if you are off the star they can send you if they stop where you are. And they get fourteen for it. You cannot get in the home if you do not have a one. The way you can win the game is to block the way until you get two men home and then let the other people get by.

Even if you understood the game before reading it, could you possibly play it if you tried following these directions? Probably the pupil took something too difficult, or else he didn't know how to start. He needed to draw a diagram of the board and explain about the men or pieces first. But he didn't start at the beginning, and so we were all quickly lost.

If you select a subject you can handle, you will be able to give a clear explanation. Don't, of course, take one that is too easy, such as a fourth-grade pupil could handle, but one that is worthy of junior-high-school pupils.

Subjects to explain. Following are subjects which have been tried by juniors. If you don't find any here that suggest something you can do, there are further lists in the Appendix, pages 423–441, of this book. You needn't, of course, take any of these; they are merely given to suggest the sort of subjects you can probably handle just now:

Testing whether an Egg Is Fresh
Testing Seed Corn
Making a Rain Shelter on a Hike
The Best Bait for Sunfish (or perch, or whatever you like)
Curling (an ice game) (or captain ball, dodge ball, or any simple game)
How to Stop a Grounder (or how to play first base, center, or the like—better than trying to explain a difficult game like baseball, football, or basketball)
How to Make Prune Whip (or Welsh rarebit, taffy, etc. Fudge is barred, because you've seen a good explanation of that, unless you can tell a different and better way—and bring samples to prove it better!)
Paddling a Canoe
Photographing a Wild Animal—How to Get near Him
A Good System in Washing Dishes

Directing Some One to Your Home (or to the post office)

How to Set Up a Line of Type (This is rather difficult; it needs diagrams of the type case, without too much detail about where each letter is, and of the job stick, etc.)

Teaching a Dog to Beg or to Retrieve

Riding a Surf Board

Making a Playhouse

You must give an explanation of something you can do yourself, and so it may be quite different from any subject in this list. You may be allowed to draw a diagram on the board, if you like, or to bring a food chopper or type stick and type faces to class, as the girl did with the apple corer, to help you explain. When you have given your explanation, your classmates will tell you whether they think you have made yourself perfectly clear, and will ask you questions. They will need to imagine they don't know beforehand, even if they really do know; and always some of them won't know at all, so that you'll have to begin at the very beginning. If you practice your explanation on somebody who hasn't understood before and make him understand, you'll be successful this time. And don't forget about coming to the point and being brief (see chap. x, p. 68).

Perhaps the teacher will allow the class to grade you on two things—the difficulty of what you tried, and your success with it. For example, the explanation of coring apples was graded barely Passing—

about 70 per cent—in seventh grade; the ones on lemonade and on popping corn were marked Good—about 85 per cent; and the one on making fudge was rated from Good plus to Excellent—88–93 per cent. The one on "India" was considered a complete failure because the game couldn't possibly be played from the directions. The explainer was told to take something he could handle next time. Another thing your teacher may allow you to do after you have explained something is to ask one or two questons about your subject—best, questions which can be answered in a very few words—and let the class try writing the answers. In that way you can score all the pupils in the class, and find whether they all tried to understand, and whether your explanation was really clear to them (see chap. XXVIII, Part II).

OPTIONAL PROBLEMS

One class made a very good book of entertaining games for grade-school children to play at birthday parties. You could do that, or make a book of Halloween games, Valentine games, or the like. A committee of volunteers could collect contributions and make up the book.

Another class made an interesting collection of pleasant indoor amusements for evenings and rainy days.

CHAPTER XV

A STORY ABOUT A PET ANIMAL

The following are stories—real, or perhaps partly imagined—that juniors told about animals and then wrote down and made into a book. The cover design they chose is given on page 110.

My Cat

My cat is a big tiger. I have lots of fun with him. In the morning he comes upstairs and wakes me up. One time I went out in the woods and found some cat tracks which I knew were his, so I followed them to a tree. There they stopped. I looked all over but could not find where they started. Just after I started to go back he came out of some bushes and seemed glad to have fooled me.

Kenneth

My Billy Goat

I once had a little billy goat; a fiery one was he. He would always rush at dogs and cats that dared to come his way. His horns were large enough to tackle some big bull. He had eyes that looked as if he was going to eat you. When I came to give him his meals he would calmly wag his tail, but as soon as his meals

were before him he would fiercely jump at me with his horns aimed straight in front of him. His legs are short, but they know how to work. He's got it in for dogs, so don't you dare to bring them around.

Harold

Does the beginning of the story sound as if Harold still has the goat? The last two sentences do.

Lassie

Did you ever have a pet that could play all your games with you? I did once. She was a collie dog named Lassie. I got Lassie when I was a little girl about three years old. She learned to play all my favorite games as I learned them. When "Hide-and-go-seek" was my favorite game, Lassie always played too. She would hide her eyes until one of us hiding would holler ready! Then she would look until she found us. She had the advantage of us, however, because she could always tell where we were by her dog's keen sense of scent. As soon as she saw us, she ran as fast as she could back to base. This was her way of "tapping for us." When it was her turn to hide and one of my friends or myself was "it," Lassie hid too. She often "stole into base" and then we had to be "it" again. If we saw her first there was a wild rush to see who would get to base first. Somehow Lassie always knew the rules of the game, for she always played fair.

Marie

A Queer Cat

Down where we used to go in the summer there is an unusual cat. Cats, as you know, hate the

water. This one did not. It had a taste for small fish known as killi. This cat actually waded out into the water for them. It was not unusual for it to bring back to shore a killi two inches long.

Jack

BRAKES

There is a tripod of days gone by standing in a yard in the country. On this the kittens used to play. Their favorite sport was sliding down the posts. One day one of the kittens started sliding. When about a half foot from the ground he discovered a big shepherd dog lying about eight inches away from the bottom. The stop that kitten made was simply marvelous. He then began to reverse. Slowly he backed to the top, spitting and hissing at the dog all the while till safe in the crotch at the top.

John K.

If you have ever had a pet animal, you can tell some story about its ways; if you haven't, you probably know some stories of what you have seen pet animals do. As an optional problem you might make a collection of stories that show the intelligence of dogs or cats or birds, and call it *A Number of Wise Animals*, or a book about *The Dog That Broke His Leg and Other Animal Misadventures*. Or perhaps you would rather have a collection about *Tricks of Pet Animals*, or combine these subjects into *Just Animals*.

In the "Dr. Dolittle" books the animals tell stories of their own adventures; you might tell "Gub-Gub's Tale," or that of any other animal you

know about, as if the animal were telling it. Only it's best to have only *one* adventure in each story or chapter, so that you can tell all about it instead of just mentioning several happenings.

SHORT STORIES BY THE SEVENTH GRADE

Here are some titles one class chose to tell about:

The Dog's Bag of Cotton (a mystery story)
A Mean Cat
The Dog That Laughed
A Trick of My Pet Mice
The Bird's Funeral
Washing My Dog
The Dog That Got the Ball
The Pony's Revenge
A Tame Squirrel
Whitey's Queer Trick (story of a rabbit)
The Errand Dog

See how many good titles for animal stories you can write down in your notebook for later use. Try telling one of them tomorrow, and let the class vote on which best gives one happening or adventure, so that we all enjoy being there and taking part in it. Then you can decide whether you want to go ahead making a book or album of the stories.

OPTIONAL PROBLEM

The following was one of a series of stories about "Joe Cemetery," a mother cat that was found in the cemetery. Maybe you could also make a series of chapters about one animal or family of pets like this.

Mother Went Calling

One afternoon my mother started out to visit a friend. When she had gone a couple of blocks she heard some little children snicker as she passed. Soon she noticed a very decided smile on a woman's face as she came up and passed her. Everyone she met seemed to be enjoying a joke. She began to imagine there was something wrong with her dress or hat. She glanced down at her skirt, but did not see anything to cause amusement for those whom she passed. Everyone, man, woman and child, continued to be pleased, however. Her discomfort grew until she was very nearly afraid to go further. But hoping to be enlightened, she continued on her way.

Just before she arrived at her destination, the woman who lived in the next house happened to be watering her lawn. Mother saw her start to speak, but instead turn away to hide her amusement.

Mother started to ask her what the joke was when she caught sight of it. The joke was in the form of Joe Cemetery and three little yellow kittens — Ted and Ruffy and Yellow — strung out at even distances back of her.

For further optional credits, here are some stories to read about pet animals. Some of them were strange pets, but all were very much loved, and you will probably enjoy them:

Albert P. Terhune, *Lad: A Dog*

Albert P. Terhune, *The Heart of a Dog.* The story of Lad's puppyhood.

John Muir, *Stickeen.* One of the best dog and adventure stories ever written.

Jack London, *The Call of the Wild; White Fang.* Very popular stories of dogs in Alaska.

Ernest H. Baynes, *The Sprite; the Story of a Red Fox; Jimmy, the Story of a Black Bear Cub.* True and mighty good animal tales.

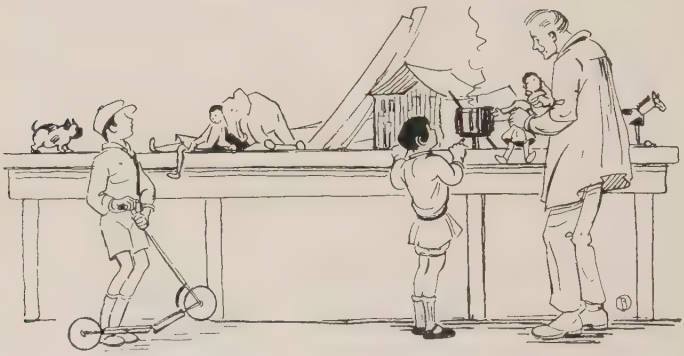
CHAPTER XVI

THE SCHOOL TOY HOSPITAL

One year our school had a toy hospital organized by the pupils with the help of the industrial-arts and sewing teachers. Toys were brought in for children whose fathers were out of work, or who for some other reason would have no good toys without somebody's help. Many of the toys had to be repaired, as you will see by the letters below; dogs had to have tails, horses manes, and dolls everything from eyes to clothes. Many of the pupils worked during all their spare time repairing these toys and making new ones, such as puzzles and Noah's-ark animals cut out of thin wood. At our Christmas assembly these workers were paid by checks drawn on the "Bank of Time," for as many happy hours as they had spent in the toy hospital, and signed by the director of the shops.

The small play given at this assembly was also about the toy hospital. Santa Claus appeared before the curtain, reading a letter and complaining that there were more urgent requests for toys than he could meet. Suddenly he remembered our toy hospital and determined to go there. When the curtain opened we saw the hospital, with some toys on shelves, and others—real children from all the

school grades—standing about the walls. The manager went about dusting and arranging the toys and repairing broken ones. Presently a mischievous little elf, Puck, appeared and looked the toys over. When he touched one with his wand and pretended to wind it up, it came to life and acted in pantomime as it was built to do. The cat pounced on the mouse, who struggled and fled, but the cat finally



reduced him to dead quiet; two little Red Cross nurses came out with bandages and a cup of water and tried to restore him. The big French pierrot leaped madly about and hauled out the teddy bear to join him. A huge Highlander danced the Highland fling, imitated not very accurately by two tiny Highlanders, one on either side of him. Each time the manager heard the machinery running down, he turned around and put the toys back, in great surprise to see them out of their places. And so it went on until Santa Claus appeared. He was given

the whole lot by the manager to help fill orders, and began putting a little Highlander into his sack. Then the curtain was drawn:

Here are some letters written by children who brought in toys for the hospital. You can imagine how much more a gift would be appreciated when accompanied by such notes as these:

New York City
September 19, 1927

Dear Friend,

The toy elephant that this letter is with once belonged to me when I was small. I will tell you its history.

When I was about six years old I went to the circus. After seeing it I decided that I would like a toy circus. I got it, and in a little while I had lost or broken all except the elephant. When I was put to bed for being naughty I would take it to bed and suck its foot. When I brought it to school it had no paint on its foot; one ear was gone too. They fixed it up until it looked like new.

I hope that you have as much pleasure out of the elephant as I did.

Yours truly,
James Todd
(Eighth Grade)

This one was addressed on the envelope to "Mrs. Mother, Home":

Dear Little Friend,

I don't know your name, for if I did I should certainly call you by it.

This poor little baby doll I am sending you hasn't any mother, and I'm sure it will be a nice Christmas present for her to have a mother. And though she can't speak, maybe she enjoys Christmas as much as you or I do.

You don't know all the things that have happened to her before she came to you. First she had to go to the hospital to have hair treatments. After that the painting came, finally, but not least important, the dressmaker's. At last all was done and Miss Dolly came out with new hair, complexion, and clothes. So you will have to forgive her, I know, if she seems a bit haughty at first after getting all these new things.

I hope she will be a good dolly and not give her mother a great deal of trouble.

I deliver my charge to you.

The former caretaker,
Helen Smith
(Seventh Grade)

September 19, 1927

OPTIONAL PROBLEMS: WORK AND PLAY

1. If you can do some "toy-hospital" work, either at school or at home, you will find many chances to write interesting stories and letters, and you can bring them in for the English class to enjoy too. Anyhow there are all sorts of stories about broken dolls and dolls that bled sawdust, about wagons and trains and roller skates, that had to go to some sort of toy hospital. Perhaps you were the surgeon or nurse yourself and can tell how you saved the toys.

2. Perhaps for optional credit, or just for fun, you can make a plan for a Christmas, Halloween, or Thanksgiving

play, or a spring play or pageant. If your classmates like your plan, they may help write the scenes, and if the play is good enough, you might be allowed to prepare and give it for them or another grade, or even in school assembly. If you've never worked on a play you don't know what fun it is, and how you make it better and better as you work. It's worth trying.

3. Do you think there is going to be a dog fight, or will these boys succeed in avoiding it? The girl with the cat has her hands full and is likely to remember the event. You might tell what happened as she saw it, or have the surprised dress model give her account.

CHAPTER XVII

ARRANGING CLEARER EXPLANATIONS

It will usually help you in explaining how to do anything if you plan to tell the reader first what things he needs to have ready before he begins the process.

How to Shine Shoes

First you take the cleaner rag and take off the surplus dirt; then use the brushes on them. The next thing is to put the cleaner or a liquid substance all over the shoes. Then dry it and rub it off with the cleaner rag. When that is dry, the next thing is to put on the polish and dry that. Then use the brushes to get the polish off the shoes so it won't get the rag all dirty; then you put a little cream, as it is called, on the toe and take the best rag you've got and shine the shoes when it is wet. Then when that is finished the shoes you were shining will be like a mirror.

Joe

Would this be clearer and easier to follow if the writer had listed his materials first, as Eleanor did in the next explanation? But this is a clear explanation isn't it? You could do just what Joe tells you if you followed his directions carefully. and that is the first test of a successful explanation.

How to Make Brown Betty

This recipe is for one person. If more is wanted, make it according to the number of people. The ingredients are:

¼ cup of fine bread crumbs
1 tablespoon butter
⅛ teaspoon cinnamon
1/12 teaspoon nutmeg
1 tablespoon sugar
½ tablespoon lemon juice
1 tablespoon water
1 apple

Melt the butter and add crumbs gradually. Peel and slice the apple very thin. Then mix the spices and sugar. Grease the baking dish. One made of crockery is the best. Then put in it a layer of spices and sugar. After that put in another layer of crumbs; then put on the lemon juice and water, and so on. But be sure to have a layer of dry crumbs on top so it will brown nicely. Bake in a moderate oven until the Betty is brown and the apples are soft.

Eleanor

This next pupil wrote two explanations about a game so as to be sure to arrange everything well. One tells about the darts, and one about the target and how to play the game. She put them together under one title with a first sentence to tie them neatly together.

Whiz Darts and Targets

I have been having very much fun by making darts and targets; I am telling you how to make them.

I. How to Make the Darts

FIG. 1

FIG. 2

First gather a match with the head scraped off; then get a needle, and two pieces of paper about a half inch long and an eighth of an inch wide. Stick the needle in the end of the match as far as possible; then take it out and stick it in the match, with the eye end in. Take a knife and make two slits in the end of the match. Take the pieces of paper and fold them as in No. 1 and stick them in the match as in No. 2, so that they form four wings.

Is this so clear that you could do it? How about the slits in the end of the match? A diagram of just the *end* of the match might help here. Or could you put into words exactly how those slits are to be cut in the match?

II. A Target Game

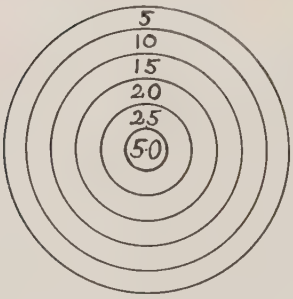


FIG. 3

FIG. 4

To make the target, just make six circles, as in Fig. 3. Number the middle circle 50, the next 25, the next 20, 15, 10, and 5. Take the dart in your fingers as is shown in Fig. 4, and stand at least five feet from the target pinned on the wall. Shoot up and over, aiming straight. The papers

make the dart go straight. The needle makes it stick anywhere. If you hit the 50 number, you get 50 points, etc. It is great fun when five or six people are playing.

Marjorie D.

Some tested subjects. Following are some explanation subjects which seventh- and eighth-grade pupils have tried:

Photography:
- Blueprinting
- How to Take a Snapshot
- The Developing of Plates or Films.

Cooking:
- How to Prepare Spanish Rice
- Ice-Box Cookies
- How to Make Cream Puffs
- Apple Dumplings
- Angel-Food Cake
- How to Make Fondant

Camping:
- "Brigand Steak" (cooked over a camp fire)
- An Overnight Camp Fire
- Precautions in Building a Fire
- How to Bake in a Camp Fire
- How to Learn to Swim
- How to Paddle a Canoe
- Building a Log Cabin
- Making an Overnight Shelter

Athletics:
- How to Keep Eligible for Athletics
- How to Keep in Condition for Athletics
- How to Start in the 100-Yard Dash

Handwork:

How to Do Inlay Work
How to Mend Books
How to Make Belt Buckles of Celluloid
How to Make a Willow Whistle
How to Make a Bead Band
How to Make a Jumper
How to Make a Handbag
How to Crochet

Miscellaneous:

Carrying Newspapers
Precautions in Mountain Driving
How to Make a Scrapbook
How to Plane a Board
How to Play a Mouth Organ
How to Make Christmas Cards
How to Make a Good Garden
How to Trim the Christmas Tree
How to Shine Shoes
How the Clock in Our School Works
How to Mop a Room
How to Fish for Pickerel
How to Make Indelible Ink
How to Use a Dictionary
How to Spin Wool
How to Wash Dishes
How to Open a New Book

Farm subjects:

How to Get a Binder Ready for Use
How to Harness a Horse
How to Saddle a Horse
How to Cut Corn by Hand
How to Teach a Calf to Drink

See the longer list of subjects in the Appendix, pages 434 ff.

Try planning the explanation topic you choose, to see that you begin with the things your hearers or readers need to know first of all. Then you will have a much better chance of making everything clear to them.

In criticizing your classmates' oral or written explanations help them all you can by telling whether they have planned their reports to make understanding and following them easy. We will learn more about arranging explanations later, but this should be a good first attempt to do it clearly.

OPTIONAL PROBLEM

Do you know the following books? All of them contain many good, clear explanations of things boys and girls like to do:

Dorothy Canfield, *What Shall We Do Now?* Many games and other occupations.

Manual for Scouting } (Published by Boy Scouts of
Sea Scouts Manual } America.)

Dan Beard, *American Boy's Handy Book.* By the veteran Scout Leader. (Published by Boy Scouts of America.)

Campfire Manual. (Published by Campfire Girls.)

Girl Scouts Official Handbook. (Published by Girl Scouts of America.)

These all contain many excellent explanations.

It may help you in explaining how to do anything if you plan to tell the reader first what things he needs to have ready before he begins the process.

CHAPTER XVIII

A GRAND AND GLORIOUS FEELING

Here are some stories about things that happened to make the writers feel specially satisfied or joyful. Some of them are much better than others; see if you can tell why you like them better. It isn't just length, because one of the longer stories is very dull and uninteresting. If you can find out what makes the good stories really alive, it may help you a great deal in telling things so that they will interest your class and other friends, or in writing them for people far away to enjoy.

A Grand and Glorious Feeling

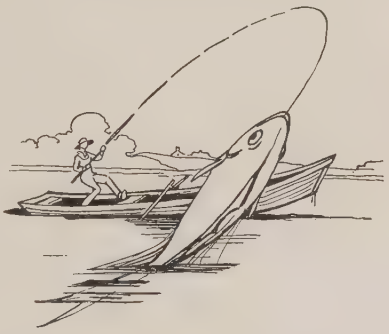
One day I was out row-boating. Our boat was broken. Our feet were wet. When we got out we sat in the sun to dry our feet. When they were dry we went row-boating again. Then we had a grand and glorious feeling.

What a Grand and Glorious Feeling

Ah! it was time for the swimming tank to open. Splash! in the water I dived, shivering like a leaf. Then I went to the shower to warm myself in the hot water. When the bell rang I did not want to come out of the shower. What a grand and glorious feeling!

My First Fish

Swish! the bob and fish line pulled from the boat. Giving the line a little jerk, I quickly but firmly pulled it up. On the end of the line was a large catfish. I thought it was about ten feet long and five feet wide. I jumped up in the boat, and it nearly tipped. I was so excited that my friend had to pull me down in the boat. He then calmly began to unhook the fish. It was the Fourth of July, and I had been in the country two weeks. I had gone fishing almost every day since I came. I thought I had very bad luck because I had not caught a fish yet, but I know now that I had wiggled too much for even a tame fish to bite. I now celebrate the Fourth of July as my first fish day.



A Wonderful Surprise

I had been working at the office for almost a year, and during all this time had not received a raise. Imagine my surprise one day, when I opened my pay envelope and found two dollars too much in it. Thinking it was a mistake on the part of the cashier, I asked my employer about it. He told me that it was not a mistake, but that I had received a raise. Oh! but I was surprised!

One Good Time I Had

One day last summer I decided to go swimming on a hot day. I got ready for swimming and got in the water with several other girls that went. We swam out to third and got pushed off. One of the girls' friend came along and told us he'd give us a ride. He asked us where we'd like to go. We said across the lake. So we started, and got there in less than one hour. When we got there we went over to a girl friend's house I knew and had supper in our bathing suits. After supper we stayed for about a half hour and then started home.

See how good a story you can tell or write of a "grand and glorious feeling" you remember. You might choose the best two or three stories to be told or read to the sixth grade in your school or one near by.

OPTIONAL PROBLEM

Some of the Aesop fables such as "The Dog and His Shadow," "The Dog in the Manger," "The Fox and the Crow," can be retold with other animals, or children, taking part. On page 127 is one which you see is just another telling of "The Dog in the Manger." It is not as good as Aesop's story, perhaps. You may not like the ending, which seems made up, a little; but it is remarkably good for a junior-high-school pupil. The parts about one rabbit shaking his head and the crow winking its eye and cawing while it watched, all make us see the things happen. Perhaps you can tell a story as good as this, or contribute one or more to a collection of *New Fables*.

The Selfish Crow

One day a farmer passed with a load of corn. One ear fell out and some rabbits saw it and started to eat it. Suddenly they heard a noise, and one of them, having been pecked, looked around and saw a crow. The rabbits left the ear of corn and went a short way away, thinking that the crow would soon have plenty and would continue his journey. They sat there, one shaking his head, while the crow ate kernel after kernel happily. The crow soon had eaten all of it, but still sat there, winking its eyes as if it wanted the cob also, till at last the rabbits grew tired of waiting and departed. The crow watched and cawed till the rabbits were out of sight, and then flew away. The next day the crow was shot and was not selfish any more.

You will enjoy many of the fables in William Ellery Leonard's *Aesop and Hyssop*. They are in verse, and very comical indeed.

In the following list are more funny stories and verses; probably you already know some of them:

Lewis Carroll, *Alice in Wonderland; Through the Looking Glass; The Hunting of the Snark*
Edward Lear, *Nonsense Books*
Wiggin and Smith, *Tales of Laughter*
Hugh Lofting, *The Story of Dr. Dolittle*, and the rest of the series

CHAPTER XIX

STORY AND LETTER CONTESTS

A hard-luck story. Have you any stories about times when you, or somebody you have seen, needed a friend specially? Here is one that may remind you of something.

"When a Feller Needs a Friend"

At the State Fair after I had spent all my money, I walked past a stand where a man was eating a "hot dog." Oh, how good they looked! Next I came to a stand where they were making cotton candy cones, and oh, how delicious they looked! Then I approached an ice cream stand where boys and girls were getting cones, and oh, how fine they looked! That's "when a feller needs a friend."

Other titles that have appealed to junior-high-school people:

Out beyond My Depth	Losing My Dime
Up a Tree	Afraid of the Dog
A Hike and a Blister	When Rags Was Hurt
The Smell of Pop Corn	The Lost Doll

Request letter test. Tomorrow, bring to class the address of a firm which offers to send on request an interesting catalog or booklet that you would like to get.

In class you may look over and discuss one another's "finds," if there is time, and perhaps choose some other address than the one you brought. Then write the letter itself, as well and clearly as you can. If necessary, turn back to chapter XI to find the four essential things to tell. You'd better use your home address and not that of the school.

If your letter is good enough, your teacher may give you a nice sheet of business paper to copy it on. Can you write without lines on your paper? Then you may actually send it, and later show your classmates what you get in reply.

CHAPTER XX

EXPLANATIONS AND NOTES

Making toys and favors. If you know how to make any new kind of toys or party favors, you can explain to the class how you made them. Perhaps a diagram will help. Here are some clever explanations taken from a small book written by a class of crippled children. Do you think these children enjoyed explaining things they knew how to do?

An ostrich can be made by sticking bits of chicken feathers in at each side and one end of a fat peanut, for wings and tail. At the other end, put a bent piece of wood for a thick neck and head. Then mark the eyes on the toothpick head. Put in two legs and then stick them into a piece of cork so that it will stand up.

Is this clear? It seems that the "bent piece of wood" in the second sentence is a toothpick. Would a tiny cork do to stand this ostrich on? How big a one would you need?

To make a mouse, choose a smooth slim peanut. With a pencil or pen, mark the eyes and mouth.

Put in four bits of toothpick feet, and two tiny ears. Fasten a string tail by means of a pin.

I wonder what the ears were made of. Bits of toothpick?

A duck is made by giving a round peanut a toothpick neck and head. It looks just like the ostrich's head. Mark in dots for the eyes. Make a few wing marks with black ink. Put in two legs so that they lie backwards as a real duck's do when he swims. This will float in a bowl of water.

For a cradle use a long plump peanut. With sharp scissors or a knife, cut it away on one side, leaving a canopy top at one end and a foot board at the other. For rockers cut a slice of cork into two pieces. They should be much wider than the cradle or it will upset. Glue them on. This will hold a wee doll very well.

Did the boy who gave this explanation cut the peanut away on only one side? And I don't understand about the cork rockers. Do you? They should be wide, but how thick should the slice be? Which way did he cut it in two? Was it shaped to fit the curve of the peanut? Where did he glue each piece? A diagram would help. Can you make one?

Here are some more things you may be able to explain for this lesson:

A Potato Man
Game of Pinning the Tail on the Donkey
How to "Skin the Cat" on a Trapeze
How to Turn a Cart Wheel
Playing "Farmer in the Dell"
A New Kind of Kite
A Game with Tops or Marbles
A Game We Invented
Amusing a Baby

A "bread-and-butter" letter. When you have a meal at a friend's house or stay overnight, it is pleasantly courteous not only to say "thank you" when you leave, but to write it nicely afterward to show you remembered and really mean "thank you." Here is a pleasant "bread-and-butter" letter of that sort:

Madison
November 30

Dear Mrs. Rose,

I've been thinking of so many pleasant things that happened when I was at your house and so many jokes we all laughed at that I've gone around with a grin on my face ever since. Thank you so much for the good time.

Your little friend,
Grace

If anybody has done you a special good turn lately or made you a present you liked, it will show how much you appreciated the favor if you write

that person a pleasant note of thanks. Here are some uses for such notes:

Some one has lent you a book you've enjoyed, or an umbrella.

A librarian or teacher has helped you specially in finding good stories, or in doing your work.

Your father made you feel happy, when he went away for a visit, by leaving you in charge and so showing confidence in you.

A friend or relative has sent you just the gift you wanted, or the money for it.

Your employer has given you a raise, or a chance at some harder work that is interesting.

TRY-OUT CONTEST FOR ENTERING PART II

What should you be able to do now that you have finished Part I of this book? Below is a suggested list of points for you to talk over with your teacher to help you discover just where you are and what practice you need. This will be a sort of try-out contest to tell whether you are really ready to go on to Part II and to do that work successfully.

I. You should be able to tell the story in chapter XIX, and to write the explanation in chapter XX, and either the request letter or the friendly letter in those chapters, all with a grade of at least C or Fair. Each one may be brief, perhaps only four or five sentences, but it should be clear and alive—as good, in the opinion of your classmates and teacher, as the stories marked Average or Fair in chapter XIII, for instance.

II. To get a story accepted for this contest, of course, the following requirements must be met:

1. The story should be in acceptable form according to the manuscript standard, as judged by your teacher and perhaps by the manuscript committee.
2. You should not misspell any of the fifteen words you found causing you trouble in the story in chapter VII, and not more than two other words you have studied.

3. You should not make more than one simple-sentence error like those you corrected in the Intermediate Sentence Test I. In the oral story you should show definite separation of sentences by pauses.

Your teacher will tell you of any other special requirements in the stories entered for the contest.

III. You should have what your teacher announces is a mastery grade in:

1. The second Intermediate Sentence Test
2. The dictated spelling paragraph
3. The second form or proofreading test
4. Whatever other tests are set

IV. You should make a mastery grade in the test in Lesson 12 of the Supplementary Lessons, which your teacher will correct. You will find that if you succeed in this you will probably succeed also in the sentence-separation requirement in the oral and written stories, and in the Intermediate Sentence Test.

The work outlined above does not seem a tremendous amount for a junior in your grade to accomplish. Many of you can do much better than that—probably most of you can—as your grades no doubt will show. But what you have listed here is enough for a passing mark, and it is a very worthwhile achievement because it represents *mastery* all along the line; it is not doing 70 or 75 per cent of something, but really getting full control of a few things as you go along. And that is a real, true achievement.

PART II

CHAPTER XXI

WILD-BEAST TALES

How many of you have seen a wild animal not in captivity? Some of you may have had the luck to see one that had escaped from its cage, as Murray did in one of the stories in this chapter. Some of you may have watched, or even owned, a tamed wild animal that didn't have to be kept in a cage. And, finest of all, perhaps some have seen such animals in the woods or fields and had a chance to study them, as Ella and her grandfather did in the story in chapter VII, page 46. Of course you may tell a made-up or imaginary story if you prefer, provided you can make it seem real to the class. Here are some stories of (more or less) wild and dangerous animals, written by seventh- and eighth-grade pupils. If you haven't any stories about wild animals at large, perhaps you can tell one about circus or zoo animals.

The "Bear Dump"

One night at Yellowstone Park we, my family, went to visit the "bear dump," which was a place where the hotel cooks threw their tin cans. When we arrived, there were two bear families. One

consisted of a mother and two cubs, the other a mother and one cub. The lone cub was a very funny animal because he would walk around sticking his nose in every can. After sniffing around some time he stuck his nose in a can belonging to the other mother bear. The mother reared up and started to chase the cub. The cub headed right for the people and kept on, with the other bear after him. We all ran, but the bears were gaining on us. You can imagine the way I felt with two bears full speed behind me. I could almost feel the bear bite my leg! But my mind was greatly relieved when the cub turned around.

Allen

A Bear Story

One day when I was walking in the park I suddenly saw a bear walking down the sidewalk. When I first saw him I thought that he was a fat policeman. After about two minutes there was a crowd chasing him. The policemen tried to keep the crowd back, but they couldn't. The bear got on a fence and ran up and down a few times and then jumped over a man's head. Everyone shouted, "Catch him, catch

him!" Some swore and some laughed. After this he climbed a tree. A policeman went after him with a rope. The bear sat there for a while and then decided to come down. He walked down past the policeman and climbed another tree. He climbed five other trees before they got him.

Murray

The Capture of the Woodchuck

One day this summer my brother and I were walking along a curvy road when Beatty, our dog, growled. He was running ahead carrying my hat, and though his growls were fierce he did not open his mouth. We rushed up and found a baby woodchuck lying to one side of the road, so frightened he couldn't move. Beatty returned, having deposited my hat in some unknown place in the woods. I grabbed him while William ran to get Teddy Spencer, who is about 17 years old, to help us catch the woodchuck. When he came, I let Beatty go, and the woodchuck, who had recovered slightly from his fright, ran into the woods. Beatty got the scent and the chase began. Nuttsy, Teddy's dog, arrived on the scene and the two dogs together managed to head him off so Teddy could catch him.

James

A Summer Friend

In the summer when I would be outdoors cracking nuts, along would come a sly little squirrel. This squirrel would walk right up and take the nuts out of my hands, then go away and bury them, then come back and take some more. Pretty soon I refused to give him any more; then he would try

to open the bag. The bag would fall over and frighten him. Then he would go away and leave me for a while.

Marian

AN INSECT

The long grass made a nice place to sit, for I pushed it down and made it quite comfortable. As I ate an apple, I heard a funny sound. I didn't pay any attention to it, because I thought it was a cricket or some other kind of insect, so I kept on eating the apple. But the noise did not stop, so I thought I would look to see what it was. I got up and started looking around in the long grass. When I looked down I saw a large snake. I was so frightened that I ran as fast as I could back to the house, and never went near that place again.

Edna

Here are some other titles for stories that you may remember or imagine:

A Tame Cat Gone Wild
My Friend the Squirrel
A Family of Field Mice
Friendly Bears
The Polar Bears at Play
A Doglike Coyote
Roger and the Skunk
What Kind of a Pincushion?
What Roy Heard in the Woods
A Monkey Family

OPTIONAL PROBLEMS

The following books have good animal stories for you to read:

Joaquin Miller (the man who wrote "Columbus"), *True Bear Stories*
Enos Mills, *Wild Animal Homesteads*

Georgia McNally, *Baby Animals*

Ernest Baynes, *The Sprite: The Story of a Red Fox;* and *Jimmy: The Story of a Black Bear Cub.* These are some of the best stories of tamed wild animals.

William Lyman Underwood, *Wild Brother*

Best Dog Stories (Selected by D. E. Watkins and C. H. Raymond)

William Hornaday, *Tales from Nature's Wonderlands*

Charles Mayer, *Trapping Wild Animals in Malay Jungles*

Some of the circus books listed in chapter XXIII, pages 152-153, also have wild-animal stories.

Good form for all written work. Each class in one junior high school elected a committee to decide what form of written work should be required for everyday acceptable writing in all classes of the school—science and history and shop as well as English. When the committees had reported, the teachers of the school went over their reports; and you may be surprised to know that they did not add anything to the pupils' requirements. Instead, they actually made them simpler; for these points were to be required every day in every piece of written work in all classes. The teachers therefore thought every point should be strictly possible for everybody to do who tried—with a mastery grade of 95 per cent, not just a loose 70 or 75 per cent. Well, here is the list as finally passed by the junior-high-school teachers. Do you think you could live up to these requirements?

ESSENTIALS OF FORM IN WRITTEN WORK

I. Manuscript Form:

Unlined paper recommended, particularly in the ninth grade; 8½″ × 11″ paper

Reasonable margins at the left and at the top and bottom of pages

No crowding of words at the ends of lines; no interference of writing between lines

Handwriting at least as good as No. 9 on the Thorndike handwriting scale

Spaces between words, and none within a word

II. Spelling:

Correct spelling invariably of all words on the required list[1]

Not more than two misspellings of words outside the list — evidence generally of carelessness in proofreading

III. Punctuation:

No non-sentences (phrases or subordinate clauses as sentences)

No "comma-blunder" sentences, as: "He couldn't go, he was too tired"; "He was a good fellow, however, he did not try very hard."

IV. Grammatical Correctness:

No *gross* grammatical errors. Forms of *do*, *go*, *see*, *come*, *say*, the distinction between *leave* and *let*, and agreement of verb with subject, need watching particularly

[1]The spelling list, as far as you have studied it, in your text, pp. 353 ff.

CHAPTER XXII

EMBARRASSING MOMENTS

Were you ever so embarrassed that you wanted to sneak out into the kitchen and hide behind the stove? These stories by pupils in your grade try to make you feel just the way the writers felt. Perhaps you have had just such things happen to you and can tell them as well. A very amusing book could be made of such stories.

My Most Forgetful Moment

One day when some guests were at our house, my mother sent me to the store for some cookies, butter, meat, and some milk. I was so glad because we had company from a very far distance that I forgot to get the meat and milk. When I came home my mother said, "What did you do with the meat and milk?" I was so embarrassed that I almost began to cry. So great was my distress that the next time I forgot the milk. I then went back for the milk. We had a chicken dinner, but I did not even taste it. I went to my room and lay down on the bed. There I wept myself to sleep.

An Embarrassing Moment in a Street Car

One day I was coming home from down town. When the time came for me to get off, I started to walk to the door. All of a sudden the car gave

a lurch, and I went headlong, straight into the conductor, dropping all my packages. I felt as if my whole head was burning. I didn't come to myself until the conductor handed me the packages. Then I got off.

Embarrassed at the Table

I came home from school one afternoon, and as I opened the door I saw my aunt from Madison and her little boy of four years. When dinner came, I sat beside the little boy. We had ice cream for dessert. When the dessert came, I took his dessert by mistake and left mine in front of my plate. The little boy began to cry. I was going to give him mine, but he would not take it. I had eaten some of his already and I did not know what to do.

A Mistake

I had a habit of jumping up my uncle's back and putting my arms around his neck. One day I was sure I spied him coming around the corner. I ran out the back door so that I could get behind him. I jumped up the man's back and clasped him tight about the neck. The poor man, extremely frightened, promptly released my arms and shook me off. To my surprise I saw I had attacked a perfect stranger.

Would this be better if the writer had had "his back" instead of "the man's back"? Isn't the last sentence good? Can you think of a better title for this story, that will not give away the ending?

In your own story try to keep the surprise as long as possible. And see how good a title you can find,

which will fit just your story. Several of these have the same name, which does not help them in being better stories.

Here is an unusually good story for a junior. Perhaps it is better than you can write just yet, but it may give you an idea of what to tell to make tales interesting.

An Embarrassing Incident

One Sunday I was invited for lunch at my friend's house. He had been at my house quite often. This was the first time that I was going to his. It was really as if I were making my debut into his family. His mother was known as one of the most particular of ladies. I carefully scrubbed my hands and washed my face. Of course I wore a stiff collar and my best suit.

I arrived safely at my friend's house. At one o'clock we went in to lunch. We had chop and peas. I carefully and daintily started to eat. But, alas! the knife slipped and off went the peas onto the doilies. I got red, white and green by turns and wished the floor would swallow me up. But on looking around, instead of everybody staring at me as I had expected, no one was looking. On a sudden inspiration I quickly started to pick up the peas in my fingers. Just as an extra-heavy load was being transported to my mouth, the mother of my friend turned to me and asked where I lived in the summer. On seeing those peas she got horror-struck and quickly turned away, gasping. If I was yellow, red, and green before, now I got purple, blue, and lavender.

Do you think the story might have been made briefer and even better if the writer had begun right in the midst of things, when he spilled the peas?

OPTIONAL PROBLEM

The following stories were written for a book to be sent to a hospital to amuse the younger patients. The stories were written, read to a group for criticism, revised, and sent to a committee who selected the best.

In a Hurry

"The stream looks deep," said Jack, peering into it. "I don't believe it is deep. I'll go first," said Tom. "A small stream like this cannot stop us." He stepped in. The water was deep and he waded up to his chin across. Alice looked around. She could not bear the idea of getting wet for the fun of arriving at camp before the machines. Suddenly she started along the bank on the run. In a few moments she reappeared paddling a tiny boat. "Come along, boys," she shouted. Peter and Jack wasted no time. "Hail to the chieftess and her crew," sang out Tom. "Just watch me land," replied Alice. But she jumped wild, hit the slippery grass, and tumbled over into the water. "Rescue your chieftess," came the order from Tom, and both boys leaped into the water. The rescue was quickly made, and the dripping four made their way toward camp, hoping that the machine had beat them there after all.

Duke and the Chickens

"Duke has been chasing the chickens again and he has killed a fine young hen. I will not have

him on the ranch any longer. I'll send him to Mr. Ralston, who has wanted him for a long time," said Mr. Howard angrily.

"But Duke is the smartest dog in this part of the country, Father," protested Bob. "He helps with the cows and pigs every day. You just couldn't give him away.".

"I have tried again and again to break him of this habit, but I have not succeeded. I have given him many chances, but this time he must go," said Mr. Howard with a tone that settled it.

Bob went sadly to the barn where Duke was tied. "Duke, why do you chase the chickens when you know Father doesn't like it? Now he is going to send you away tomorrow, and I may never see you again," announced Bob tearfully.

But Duke just wagged his tail and barked. He seemed to say, "What is the matter? It is great fun to chase the chickens."

This begins "in the middle of things," doesn't it?

CHAPTER XXIII

NOT SO BAD AFTER ALL

Here are some pretty good stories by pupils in the seventh and eighth grades about adventures that turned out better than they promised. Probably your class has had enough interesting happenings to make a book of them. You might call it *Not So Bad after All* or *Lions in the Way*, from the story of the traveler in *Pilgrim's Progress* who was afraid to go past some huge lions, but found that they were safely chained; or perhaps you can find a better title yourselves. Probably you'll want to tell them in class first, and be helped by criticism. Like the seventh grade who made the book of animal stories, you won't want to accept for your book any stories which are not voted good enough by the class, and neatly written so that you can be proud to show the book to visitors or put it in the school library, or send it to a children's hospital or abroad in the Red Cross exchange.

Spook Story

I was coming home when I happened to see a white object crawling out of a neighbor's window. I ran with all my might for home. As I ran I called, "Mr. B., there is a ghost in your house." He came out with a crowbar and took hold of the thing and

pulled it out. It was Florence with a white apron on, and he took her in the house. Next day she told me. And I laughed till my sides ached.

A Burglar Scare

I was startled from my slumber. I sat up in bed and listened. The more I listened the louder it grew.

"Father," I cried, "I believe there is a burglar in the house. Quick! go downstairs and see what it is." My father sprang out of bed, rushed down stairs, and looked around.

"There is nobody here," he said.

My curiosity became too great. I went to the window and saw the milkman driving away.

A Makebelieve Rat

One night we played with a ball and I left it lying on the kitchen floor. The next day I came and moved the chair, and all of a sudden something ran out from under the chair. I screamed, for I thought it was a rat. It rolled under the table. I ran after it half frightened, but I was curious to find out what it was. I looked and found it was a rubber ball. I then had to sit down and laugh about it.

Would it make this story more scary if the writer hadn't told first about the rubber ball, and said something else besides, "It rolled under the table"? Can you think of a more lively and mysterious word instead of *rolled?* Remember that you don't have to begin at the beginning, but may start right in the middle of the story. Can you think of a better beginning?

A Joke on Me

It was a lovely morning when I went out into the orchard to gather blackberries. I thought I was the only one in our family that was awake and that I would have a nice surprise for breakfast. All of a sudden I stumbled over something soft and furry. It started to growl. I looked down; it was a bear, and a bear it was! She looked to be about forty years old. I turned my back to look for a place to hide, but there was none. I turned, ran into the

chicken coop, locked the door, and sat down on the feed box, because I was all out of breath from my fright. I looked around, and behold! the bear was beside me. She had come in through the hole in the fence. I ran to the door, but the bear was there, then to the hole; I got out there. I ran for the door of my house, but she was there also. I started to cry. Just then the bear skin opened and my brother popped his head out and yelled, "April fool." I then laughed at myself for forgetting that it was April first.

Perhaps if you read this story carefully you'll find another joke on the writer that she didn't discover.

A Ducking

When I was just learning to swim, one Sunday we had some guests. One of them put me on a log and pulled me along on the water. All of a sudden the log turned and I turned with it. I had never been so far under the water before. All sorts of things passed through my mind at that moment. Would I be drowned? What would it be like? The water was a lovely green, but I didn't have much time to think about that, for just then, up I came, and I was not in another world but I saw our own beach. The guests were all laughing at me, which I did not like at all, but I was glad to see them just the same.

Waiting for a Lion

Some of the people around our house were complaining of a lion in a near-by woods. All my friends said, "We are not afraid of the lion. Let him come." One evening it was just getting dark when I was going to town. Suddenly a black-looking creature was following me. I thought at once of the lion. Town was a mile away and I had no wagon, only a knife in my pocket. I at once took it out and waited for the lion. I thought I was gone. Suddenly the creature got low and he gave a spring and was on me. To my surprise it was my shepherd dog.

Optional problem: the circus is coming!

How many of you have been to a circus, or a street carnival, or a county fair, or a zoo recently? You can make a wonderful book or magazine of that if you will work it out together. Suppose you put on the

blackboard all the things you might tell about a circus, something like this, perhaps:

The Giraffe Family
The Largest Elephant
A Clown and His Goose
The Leader of the Band
Some Queer Birds
Circus Smells!
A Daring Trapeze Family
The Funniest Act
A Terrible Animal
What I Liked Best
The Procession
The Smallest Man in the World
A Snake Charmer
The Animal Tamer's Peril

There are many other things to tell about — you could probably fill all the blackboards with your list. If you take a county fair or zoo, you will have quite a different list.

To make your book, you don't really need to try to get everything in, but only the most interesting things. As you have discovered, if you want to tell enough about anything to make it worth while, you must make the subject small enough to handle, so that you can tell all about it. Probably "One Trapeze Act" or "How the Trapeze Performer Nearly Fell" would be better than "A Daring Trapeze Family." Each one may take a different part of the circus story to tell, or several children may try one part they especially like, and the class or committee may choose the best ones for the book.

You may group your stories into chapters if you like — all about the clowns in one chapter, all about birds and animals in another or in several chapters, all about the main performance in a third, and so on. You can draw pictures to illustrate the book, or cut them from programs and newspapers, and so on. Possibly your art teacher will let you illustrate, design, and color covers for the

book and help you choose the best one. I have a very fine circus book made in a seventh grade. I would not trade it for a half-a-dozen printed books! This one was mimeographed, so that everyone in the class had a copy, and then each pupil illustrated his own as he liked and made his own cover. Perhaps you can arrange to do that if you make a very good book indeed and can earn money somehow to pay for having it typewritten on stencils for mimeographing. If you have seen the circus loading or unloading, and the elephants at work, or if you know about the work of circus dogs or the way animals are cared for and trained, you can give interesting explanations in class and contribute them to the circus book.

In the following list are some books about the circus that may suggest a number of ideas to you. Anyhow they are all worth reading, and I advise you to try getting them. They have been very popular in children's libraries.

UNDER THE BIG TOP

E. P. Norwood, *The Adventures of Diggeldy Dan*
August Vimar, *Clown, the Circus Dog*
Hugh Lofting, *Dr. Dolittle's Circus*
James Otis, *Mr. Stubbs's Brother*
James Otis, *Toby Tyler*
Annie Carroll Moore, *Nicholas*

CIRCUS LIFE

Cleveland Moffett, *Careers of Danger and Daring* (one chapter)
C. R. Cooper, *Under the Big Top*
George Conklin, *Ways of the Circus*
C. R. Cooper, *Lions 'n' Tigers 'n' Everything*

THE AMATEUR CIRCUS

Ernest Balch, *Amateur Circus Life*
A. N. Hall, "A Backyard Circus," in *Boy Craftsman*
D. C. Beard, "A Circus in the Attic," in *Jack of All Trades*
F. A. Hacker and P. W. Eames, *How to Put On an Amateur Circus*
D. C. Beard, "How to Have a Circus in the Woods," in *Boy Pioneers*

Dictionary practice. Here are more words for dictionary practice in (1) speed and (2) accuracy about finding the three things a dictionary tells about each word:

allies	bedlam	grocer
candle	guy	barbarian
villain	osprey	heathen
	retail	

How can you tell which meaning of a word to select? For instance, *eminence* means a hill, a title of respect, height, or greatness; *lumber* means to move with heavy noise, wood sawed for building, and collections of stuff, as in "lumber room."

One way, now that you know most of the "parts of speech" from your grammar lessons, is to find whether the meaning you want is the noun (n.), adjective (adj.), adverb (adv.), or verb meaning. *Lumber* is a different part of speech in each of its meanings.

Still another help is to notice how the words are marked in the dictionary; if you find *vulg.*, the word

is not supposedly used by educated people; if *obs.* or *obsc.*, it is old-fashioned or no longer used; if *slang*, it hasn't perhaps been fully accepted for serious use, and so on.

Finally, however, you must just think what meaning fits your purpose and use the best and nearest one you can. The synonyms may help you. They often show you other words possible to use, with a little different meaning.

CHAPTER XXIV

SOME SUPERSTITIONS

These stories of superstitions were told and written by junior-high-school pupils for a book they called *Strange Beliefs*. Probably you know some superstitions just as strange if not more so. If you can tell some of them, they may help make an interesting number of the class or school paper, or a book for the library, perhaps with illustrations.

The Superstition about Salt

"Look out!" cried mother. "There goes the salt!"

"Now I am going to have an awful fight with some one," answered Mary.

"Don't you know that if you throw some of the salt over your left shoulder, you will avoid the fight?" said mother.

Mary threw some of the salt over her shoulder.

"Did I ever tell you what the negro women do to avoid a fight?" asked mother. "They tie a white piece of cotton or wool around the shortest hair in the front of their heads. Then they turn around twice and go around with the thread on their hair all day."

"That certainly is a funny custom, don't you think so?" asked Mary.

My First Superstition (and My Last)

One day when I was about five years old, I thought that I would catch a robin by putting salt on his tail. Everybody was out, so I went into the kitchen and got an unopened bag of salt. Then I went out on the lawn and started the game. After about fifteen minutes I decided that this wasn't the correct way to catch robins, but it might do for sparrows, so I tried it on the sparrows, but it didn't seem to work.

I hit the sparrow with the salt all right, but he wouldn't stay and be caught. I thought it very funny that this didn't work because I had heard so much about it. After wasting a whole bag of salt, I decided that it *could not* be done. So I quit.

Seven Years' Bad Luck

Once I gave my brother a pocket looking glass. When he had it about a week, he sat on it one day and broke it. It was in his back pocket. About a month after that he took five chances for an auto. When the winning number was called out, he had a close one. He might have won it if he hadn't broken the looking glass.

Jack

Wishing on a Star

"Now I'll get to the party," I said to myself, as I glanced up from my job of watering the petunias and saw the first star. I was about to begin:

"Star bright, starlight,
First star I've seen tonight"

when that grammar test popped into my mind. Grammar was my hardest subject, and failing in grammar meant an hour's work every day during the Christmas vacation. "Shall I wish to go to the party? Shall I wish to pass the test? I'll put away the hose; then I'll decide," I said to myself. The hose away, I looked once more to the star, still uncertain. But a fog had slipped in and my chance to wish was gone.

Martha

Let George Do It

It was a rainy afternoon, and I was home all alone with the cook. As I sat reading, she came into the room, and in a mysterious voice asked me to please come out in the kitchen a moment.

I followed her, thinking something unusual had happened. I looked all around and saw nothing unusual in the kitchen.

Suddenly she pointed to a teaspoon lying on the floor. "Please pick it up," she asked.

"But why?" I questioned.

"Oh, please," she pleaded.

I picked it up and handed it to her. "Now, what is it?" I asked angrily.

"Oh, thank you," she said with a relieved sigh. "It's bad luck or a disappointment to pick up a spoon you drop. Always let some one pick it up for you."

Eleanor

Here are some superstitions which you might use for writing a story:

Unlucky Friday
Winning of the Lucky Coin
How I Found the Lucky Horseshoe
How the Horseshoe Brought Good (or Bad) Luck
When My Ear Burned
Lucky Thirteen
Never Kill a Cat
The Cat That Crossed My Trail
Wishing over a Lost Tooth
Changing My Luck
How My Opal Ring Brought Me Luck
Knocking on Wood
Forgetting to Knock on Wood
Walking under a Ladder
Putting My Arithmetic under My Pillow
Losing a Good Friend (walking on the other side of a post)
My Lucky Rabbit's Foot
Don't Pass Anybody on the Stairs
A Piece of Wedding Cake

OPTIONAL PROBLEMS

A book of superstitions. If you want to try being an editor, you might persuade everybody in the class to give you his finished story of "A Queer Superstition," and then you could put together a book of the stories. The

best way is to post a notice on the bulletin board asking for contributions. It would be a good idea to get two or three pupils to help you as an editorial committee, and perhaps your teacher will help you too when you need her judgment in selecting the committee and in its work. After you have selected the best stories, it would be courteous to allow pupils whose work was not accepted to discuss it with some one in the committee and then try submitting another story. Of course, each one submitted must be neatly written and good-looking. The class that wrote the book of animal stories (chap. xv, p. 110) did that, and everybody in the class finally had a story accepted.

If you want to make an attractive binder for the book, you might have a competition for cover designs, and maybe the art teacher will help you select the best one. A wire stapler from the school office or from some business house or printing shop in town will fasten the book securely together. If each pupil wants a copy, you can have the pages mimeographed for one or two cents a sheet and sell them so. Each one could then make his own cover.

You can do this for any other assignment you prefer in this book. Keep your eyes open for a good chance to try being an editor.

Optional compositions. If you want to write some compositions for optional credits, here is a good live suggestion that other pupils have used with success. Perhaps a group of you who have finished essential lessons can prepare a class book or magazine for the rest of the pupils to enjoy, or to send to another grade or to a children's hospital. So make your stories just as interesting as possible and be sure they are good enough

in form to show to somebody else before you give them to your teacher for criticism.

Billy had learned that the biology laboratory at the college in his town paid twenty-five cents apiece for snakes. Soon afterward he found a nest of small garter-snakes or grass snakes. As he knew they were quite harmless, he borrowed his mother's traveling bag and put twelve snakes into it. (Problem in mental arithmetic: How much money did he expect to get for the snakes?)

Unfortunately, he left the bag on the lawn near the sidewalk while he went to play with some other boys. When he came back it was gone. Some one had carried it off, perhaps thinking there was silver or something else valuable in it, but anyhow liking the bag. What did the thief say when he opened it? Maybe he was a wicked old man who drank home brew and was afraid of "seeing snakes." What did he do with it? A continued story like those in the *Arabian Nights* could be made by different children writing different adventures of the "Travels of the Bag."

CHAPTER XXV

EARLY AMBITIONS

Did you ever make a list of the things you have "wanted to be when you grew up"? Some very good stories were made of such early ambitions by pupils in various seventh and eighth grades. Some of the good ones follow. If you cared to, you might make a serial story, or a collection of several stories, about early ambitions. But it will be wise to do as these pupils have done — make each story about one plan only, so as to have space to tell all about it and how it turned out.

My Earliest Ambition

My first ambition was to be a trained nurse. There was nothing I enjoyed more than running around the house in an apron and cap and making my sick dolls well. Once I remember dosing a doll with water for several days until its body cracked and it got soft. I was very much worried about that doll, but in spite of all I could do, the poor doll died. At another time I remember taking a poor flower with a broken stem and bandaging it. I changed the bandages several times a day, and finally decided that sticking plaster would make it stand up straighter. When that did no good I lost patience and threw the flower away.

What happened to the ambition? Does she tell the story with real details to make it alive?

MY EARLIEST AMBITION

My earliest ambition was to become a motorman on a street car. I used to watch the motorman put on the brakes and turn on the power. The thing that attracted me most was that he got a ride free, and in addition received a salary which seemed to me enormous.

One day I scraped an acquaintance with one of the men. He used to let me put on the emergency brake as the car was coming to a stop and release it as the car started again. I would have great fun. Sometimes I would forget to let the brake off as the car started again. Or I would put it on too soon. But when I left the vicinity I thought I was an experienced brakeman.

Even if he doesn't tell what became of his ambition, he has a good ending to his story, hasn't he?

MY EARLIEST AMBITION

The earliest profession that I wanted to follow was that of a Pullman car porter. I suppose the reason was that if you were a porter you could travel all over the country and sometimes even reach Albany. (I was in New York at the time.) Albany in my opinion was as far away as anyone could wish to go. Of course I did not believe that the Hudson or any other river could possibly be long enough to reach that far distant point. Then again, if you were a porter you could stand on the steps of the car when the train was moving. Of course little boys couldn't do this. Whenever I saw a porter I envied

him his white coat with white buttons and his funny little hat. It never came into my mind that a porter had to do anything but stand on the steps and look out the window when the train was going.

The Washwoman

When I was small my ambition was to be a washwoman, because when I watched my mother wash I always thought how nice it would be to play in the water and rub clothes on the board. So one day when my mother was sewing in the back bedroom, I went down the cellar and filled a large pan full of water and took a small wash board which was given to me that year for Christmas. I started to wash my doll clothes. I had about three pieces washed, and all of a sudden the water spilled and went all over the front of my dress. I didn't take time to clean things up in the cellar, but went upstairs crying. Mother asked me what I had been doing to get myself so wet. I told her. She didn't say anything more, but sent me to bed. I thought to myself, "Never again will I try to wash doll clothes."

Which of these stories is most entertainingly told? Can you tell a good one of your earliest or brightest ambition?

Optional Problem: How My Wish Came True

The boy in the following story was glad he won his wish, but if his father was out of work very long, the

quarter the boy earned wouldn't go very far! Do you know the story of the "Three Wishes"? People have been known to be sorry when their wishes came true. If you have ever had an experience like that, or know of one, perhaps you can write a good story about it.

MY WISH

One night my father killed a chicken. Next morning my mother cooked it, and at dinner we ate the chicken. I got the wishbone and I said to my father, "Let's wish." He took hold of the wishbone and we pulled. I got the biggest part of the bone, so I won. My father had wished he would get a job, but I wished I could earn some money on the fourteenth of March, and when the day came I got a job peddling bills and got a quarter.

Are the first two sentences important to the story? Are they so interesting that they catch your attention? What could you suggest as a good opening sentence to tell what is necessary to get immediate interest?

Babyish string sentences. Do you still spoil your stories by stringing the sentences together instead of pausing at the end of each sentence?

1. After patient waiting for a day and a night, out from the shore a small boat appeared, and after an hour or more of struggling through the ice it finally got to him and took him back, and after landing with all but two of his dogs, he received news that his patient was still living and was waiting for Mr. Grenfell, and now if you should go to the hospital where Dr. Grenfell accomplishes many fine things, you would find a brass

plate in the entrance in memory of the two dogs that gave their lives for their master.

2. The play is interesting, and when reading it you want to go farther and farther, and it is hard to find a good place to stop once you get started.

3. We called the police, and the police came and took the two robbers and handcuffed them and then started thanking us for catching the two robbers. I spoke up and said, "Do not thank us, thank the dog, Mickey."

First punctuate the third sentence, and then try rewriting it. So with the next one.

4. One of the many exciting incidents is when Allan and David are surrounded by the army and they are in the top of a stone that is shaped like a saucer and they are in this and the soldiers do not know they are on top of it and so they escape this time there are many other incidents just as exciting as this. [That is true. This incident is in Stevenson's story *Kidnapped*.]

Do you think seventh-grade pupils should be satisfied with sentences like these? Hearers and readers are impatient of such breathless hurry. They know it means lack of care and planning, and they will not take the trouble to supply the lack. If you want people to like your stories, it will be worth your while to work very hard and find out how to build clear, definite sentences. Rewriting the sentences in this lesson will be one excellent way to begin. If you can do that well, chopping the sentences apart and marking clearly where they end, you will show that you can do the same thing with your own stories. Most of you will need much

practice of this kind. Several more string sentences are given below, just as juniors wrote or told them, except that we have added a few commas to help you disentangle them. Can these groups of ideas make one good sentence? If not, use a meat ax and separate them:

1. When I was in the thickest part of the weeds I came across a little open space, and in the midst of the little pool I saw about six crabs, and I stopped my canoe and tried to catch some, and as I was leaning over the edge of the canoe I saw one crab dive down to the bottom and he disappeared in the mud.

2. But after I had caught some of the others I started back home, and on my way back I found the inside of a gourd and put it in the bottom of the canoe, and the crabs got tangled up in it and I had to pull some to get them out.

3. Bill called me to dinner, and as I came I stumbled and hit my leg on the corner of a rock, and my leg became numb, so that when the baked potatoes were ready I took one, and it was so hot that I put it in my pocket, and it burned a hole in my pocket, but I didn't feel it at all.

4. He then set to work about drying his clothes, and after a number of hours he found that in order to save his own life, he must kill one or two of his dogs.

5. Every day at the hospital my aunt improved and on the day that she was returned home in an ambulance a street car struck the ambulance and she was killed after many weeks of fighting for life.

6. Some of the grasshoppers that I caught were green with gold trimmings, and some dark blue ones had to be killed in ammonia.

7. You take a tube and take a file and make a scratch on the tube and hold it on either side of the scratch and break it.

How careless and loose! The sentence needs liberal trimming first of all. Before you do anything else with it, you had better cut all *unnecessary* words out of it.

8. As we were waiting, one of the girls happened to say something about the slip that we must present before we could enter, and I remembered suddenly that I had not brought mine.

Which makes it seem *more sudden* — like remembering and feeling scared — to tie the last statement somehow to the others, or make it a sentence by itself?

9. Once when I got on a street-car, I gave the conductor my nickel and he gave me five pennies. I was supposed to put all four cents in the box and keep one, and instead of dropping four cents in, I put just one and went clear to the front of the car, and the conductor hollered at me, and everyone looked at me and I felt like two [or four?] cents.

Does she mean *and* or *but* after "keep one"?

10. The most embarrassing moment I ever had was when I got my glasses. And I could not see very plain. Everything seemed very dark. I went into a picture show. And it was very dark and there were no lights. And I could not see a thing but the picture. So I walked down a little bit. And sat down. Just as I was getting down in the seat. I sat right on another girl's lap. And I was never embarrassed in all my life as I was then.

The first thing to do with sentences 9 and 10 is of course to punctuate them properly. But that will not make them good sentences—only a very little better. Next see what they need to make them really strong, distinct statements. See if you can cut out unnecessary words or whole phrases. If you can remedy them, you can help your classmates with almost any kind of bad string sentences. Also you should now be safe from this trouble in your own written work, and probably in your speaking before the class also.

If you do not get a mastery grade in these exercises, that is a pretty clear sign that you need more practice in the "Supplementary Lessons" in "The Tool Shop," Section B. Be sure you conquer all the lessons through the seventh, pages 265–285, before you go farther in this part of the book.

CHAPTER XXVI

MORE REQUEST LETTERS

Most of these letters of request are bad because they waste time and space just talking along. A business letter has no place for that; it must come quickly to the point, tell all that is necessary, and then stop.

323 W. 45 Street
New York, N. Y.
Jan. 19, 1926

Supt. of Documents
Washington, D. C.

Dear Sirs:

I saw a little booklet of yours called "Navy" and as I looked through it I saw a booklet called "Diving" and I should like to have you send me one and also the following: "Atlantic Fleet" and "Flying Corps."

My address is —

John Jones
323 West 45th Street
New York
N. Y.

P.S. I should like to receive these as soon as possible

What are the advantages of saying what you have to say just as briefly as you can? Is a postscript a good idea in such a letter?

Sept. 10, 1927.

A. A. Vantine and Co. Inc.
New York City
Dear Sirs:

Will you please send me a catalog of the oriental home furnishings? I am very interested in interior decorating and will be very much obliged if you will send me one.

Respectfully yours,
Dorothy James

423 East 51 St.
New York City.

One thing an advertiser likes to know is where you found his advertisement. You can tell that in just a few words, however, not in a long ramble.

September 9th, 1927
New York City
New York

Parker Pen Company,
Janesville, Wis.
Gentlemen:

I have seen your advertisement in the "Cosmopolitan" magazine for September, 1927, and should like to inquire about your Safety-Sealed pen which "feeds" itself. I assume that "safety-sealed" means that the pen does not leak. I should be very glad if you would send me a reply and tell me about the pen, as well as the price at which it is selling.

Yours very truly,
Gertrude Price

53 East 77th Street
New York City

640 Madison Ave.
New York City
August 16, 1927

Wading River Airplane Co.
672 Broadway
Brooklyn, N. Y.

Dear Sirs:

In "Everyday Engineering" I noticed your advertisement concerning model airplanes. Will you kindly send me one of your latest catalogs? Enclosed find five cents in stamps. Could you kindly advise me as to the material and size if not stated in the catalog? I am interested more in the smaller models if you carry them.

Yours truly,
Murray N. Smith

How about the heading of this letter? Is it in good form?

Now, see who can write the best brief request letter. Those with the best form and the clearest, most concise statement may be shown on the schoolroom bulletin board.

Here are some things you may be interested to send away for:

Catalogs of summer camps (look at the advertisements in magazines)
Catalogs of boarding schools
Stamp catalogs and "approvals"
Booklets on fishing equipment
Auto trails booklets
Catalogs of camp equipment
Lists of Scout and Camp Fire equipment

Booklets and catalogs of dog breeders
Booklets of travel from railroad and steamship companies
Catalogs of radio receiving sets

OPTIONAL PROBLEM: TRAVELOGS

Pupils who have been anywhere, walking or driving, or by train or boat, have excellent subjects for talks to the class—if they know how to select. As you found from Carolyn's story of "My Experience East," in chapter II, page 10, nothing is much duller than just a list of places visited, and things seen, and accidents and incidents. But if you select one really interesting thing to tell—about crossing a river on a shaky bridge, or seeing a fox, or having an adventure with your grandfather's horse, or the most curious thing you saw at the fire department, you can make a good, live, interesting talk.

You had better let your teacher or a chairman of the "Class Travelogs" have your subject a day or two ahead, and perhaps you'd better get some criticism on your subject first—of whether you've taken one small enough and interesting enough, and of what you mean to tell. Then, if possible, rehearse the story to some one, at home or on the way to school or on the playground, to see that it isn't too long or strung out, but is well arranged, and to get more help in making it the best you possibly can. If you want to, you may write the story first; but please don't read it or memorize more than the first sentence, because that will make it much less tellable; you will find your classmates won't be so interested as they will if you just talk it to them. Get a good, lively first sentence, as in the other stories, and then go ahead and talk.

Be sure to make it brief—not more than three or four minutes at most—and that will help you stop when you are through. Perhaps the class might have a daily travelog for a while, give grades on each one, and let some member of the class record and post them. The grades you get and the questions and comments on your story will tell you how well you have succeeded in interesting the class.

CHAPTER XXVII

BEING BRIEF AND CLEAR

Chris's Lost Clothes

"Sun's getting pretty low; we'd better dress and start home, Hal," said Chris, getting up from the warm sand of the island and stretching his long body lazily. It was a warm October day at the beach.

"All right; you give me five strokes start and I'll beat you back to the main shore." This was a pretty large order for Hal, for Chris was more than two years older and half a foot taller. Hal dived in and came up quite a distance out, and got started with swift crawl strokes, so that Chris had a good deal to make up in the two hundred yards they had to swim. But Chris's arms reached well out; he came up with Hal, and passed him just before they touched bottom.

"Good for you, Shrimp," Chris said, stooping over to knock the water out of his ear; "you've made me puff all right! Now—Why! what's the matter?" Hal was standing with his mouth open looking at the heap of clothes on a rock. Chris looked too; there had been two piles of clothes. They made a dash for it and began pawing the garments over. All of Hal's were there, but everything of Chris's was missing!

"What's gone with them?" he said after they had taken a good look around. "We've been in plain view of this rock most of the afternoon."

"They're gone just the same. What're we going to do?"

Chris sat down in his soppy bathing suit and took hold of his jaw with one hand, as he seemed to think better that way. Hal leaned against the rock and thought too. They were a mile from the railroad station, and this late in the fall nobody lived in the cottages near by. It was almost sunset, and they began to feel chilly.

"Have you got any money left?" said Chris suddenly. "That's our only salvation."

"I don't see what good money'll do; it won't keep you warm or give you a ride on the railroad in that wet bathing suit," grumbled Hal, but he began feeling through his pockets. "Here's my change purse," he announced; "there's twenty cents in it." Their fare home was twenty cents exactly.

"I suppose I'll have to go home and bring back your clothes; but the trains only run every hour, and the best I could do, it'd take three or four hours. You'd freeze to death."

"No," said Chris decidedly; "I've got it! We'll telephone home."

"Where from?" inquired Hal.

"Didn't you notice that telephone booth in the station shed? I wondered what it was good for, in a little station without any agent or anything; but it was surely put there for us. You can talk three minutes for twenty cents; I did it in the

summer when the summer people were here—telephoned down to Mother."

Hal began to rub himself briskly with the Turkish towel and pulled his clothes on hurriedly. "Here! you rub yourself as hard as you can and cover up in sand. Lucky Mother made me bring my overcoat; you can wear that and be pretty comfortable while I'm gone."

Hal started running in the direction of the station.

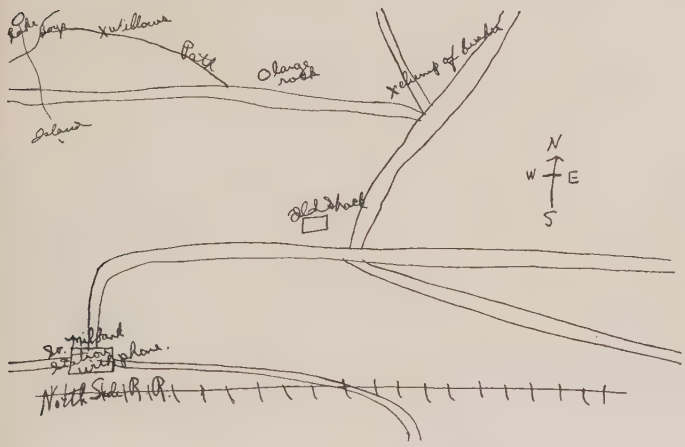
"Here! Hold on!" yelled Chris after him.

Hal came back out of breath.

"We'd better think first; Father doesn't know the way down here, and you'll have only three minutes to tell him what's happened and what to do. You could wait for him up at the station, but that would be a matter of two hours or more, and I'd rather have you here to help build a fire and keep each other company. If you try to go back and meet him, you might miss him because you don't know what train he can take and when he can come. If we plan exactly what to say, we're sure to get it right. Then you must keep your head. Ask whoever answers you to listen carefully and write it down, and we'll make it, all right. If you muddle it you might get cut off before you were through and nobody would know how to reach us. Sit down and take a piece of paper and we'll plan it out."

Hal found an empty envelope and a stub of pencil in his pockets and began drawing a sketch map, like the one on page 177. "It's pretty complicated getting here from the station," he remarked. "I'll have to tell him just exactly the way to make every turning."

"That's the point exactly," agreed Chris. "Now, suppose you write down first just what happened and where we are—near what station and what he



needs to bring—and then we'll plan a short, clear account of how to get here from the station."

[*To be continued by you*]

You will find making up the directions he had to give is a good test of your ability to explain in quick, efficient fashion.

OPTIONAL ASSIGNMENT

It would be good fun to see in how many different ways this story could be completed—who came for them, and whether Hal met him, and how Chris came through the affair—whether he caught cold or not—and perhaps the strange way in which his clothes were found. The best explanations that were written by the class might

be included with the most interesting continuation of the story in a class magazine or a booklet for the library. Here is an illustration which shows how the mystery of the lost clothes was solved in one rather good continuation written by a ninth-grade girl.

A directions contest. You can have a great deal of fun and good English practice making up complicated routes and trying to give people directions. Perhaps you have had a secret cave or clubhouse and must give the secret of the way in to some one you are going to initiate, or to your club adviser or Scoutmaster. Or perhaps you have to give directions for finding a house in a part of town where there are winding, confusing streets or a mixture of back alleys. You can make a contest of this by drawing maps and exchanging them; each one must write the directions for the map he gets.

Scout trail following. See the *Scout Manual* and try whether you can write a story or an explanation of "Hare and Hounds" or "Trail Following."

CHAPTER XXVIII

MORE ON HOW TO EXPLAIN

Did you ever try to explain how to do something—to play a game or make something that you considered very easy to understand—and find your audience perhaps interested, but quite unable to follow you? Perhaps that happened when you talked on a subject suggested in chapter XIV. Very often the girls don't know enough about boys' games, or radio, or woodworking, to get the hang of what the boys explain; and the same is true of many boys when girls explain processes they think very simple in cooking or sewing. Anybody who has tried to explain basket-ball or football to some one who had never played or seen a game has very probably become impatient because his hearer didn't seem to get hold of the subject. But the trouble is usually with the explainer, as the following cases may show you:

How to Play Volley Ball

The server stands with one foot on the back line and bats the ball over the net by hitting it with one hand. As many as three players may hit the ball to return it, but each one may hit it only once. Failing to return the ball counts one point for the other side. A game is 21 points.

Questions for class discussion. How many of you already know how to play volley ball? If you do, you will have to pretend you don't. Then how many questions can you answer?

1. What kind of ball is used? What is its size? its weight?
2. What is the shape of the court? its size?
3. How are the players arranged?
4. How is the server chosen?
5. How do the players hit the ball? With their open hands, or fists, or a bat?
6. How is the net placed? How high is it? What kind of net is used?
7. May the ball touch the net in going over, or is that a point against the side that knocked it over?
8. What counts one point?
9. How many points make a game?
10. Do you change courts during a game or between games?

How many of these questions does the explainer answer in his account? Are the questions important? Which ones are? Then if you were grading the paper how much do you think the writer should get for clearness of explaining?

You see, this boy failed to begin where his readers or hearers were. He explained his game clearly enough, probably, for those who already understood it. But what would be the use of that? You remember the explanation of the game of "India" in chapter XIV, page 103, had exactly the same fault.

Do you see now that the only thing which makes your explanations worth anything is finding out what the persons in your audience know, and beginning right where they are? You must tell them everything they need to know to understand your subject thoroughly.

Of course, that means you must not take too large or difficult a subject, but one that you can explain clearly and fully to the class in the time you have. The boy who began his explanation, "Football is played on a field; I guess you know what a field is," might perhaps have been more courteous about it, but anyhow he was right in starting his subject with what his hearers were sure to know.

Possibly your teacher will let you prepare questions to ask your audience—best just two or three—on the next explanations you give in class. Then, after the listeners have had a chance to ask you about anything they do not clearly understand, you may be allowed to ask your questions, possibly get all the answers in writing, and then grade your classmates. Your teacher no doubt will sometimes want to add a question that you did not think of, which will make clear any points you have overlooked.

If you put down the grades as shown in the chart on page 182, you can learn a great deal about the clearness of your explanation and about your audience; in this chart E means excellent, G good, F fair, and P poor.

Answers by	Explanations by						
	Harry	Marie	John	Robert	Ella	James	Joe
Helen	G	E−	F	E	E−	E−	F+
Nora	F−	P	P	F	F	F−	F
Ella	E	E	F−	E−	....	E	G−
Ralph	F	G−	F−	F	F−	F	F
Herbert	E	E	F	E	G	G	F

The chart shows that Helen got G in answering Harry's questions after he had explained his subject, E− on Marie's questions, F on John's, and so on. You notice that she had very good grades on all but John's and Joe's explanations; so did Ella (of course she did not answer her own questions) and Herbert.

On the other hand, Nora and Ralph had low grades on almost all the explanations. Apparently they did not pay very good attention. But since everybody got low grades on John's and Joe's explanations, these boys must have explained badly the things they wanted the class to understand.

So, you see, by this method of grading you find out: (1) who in the class are good listeners and alert in asking questions, and so get what is explained; and (2) whether you yourself and all the other pupils succeed in making clear what you set out to help the class understand. This is one of the best ways of learning to explain successfully.

In the two explanations on "Block Prints" and "Dry Points" on the next page, does the writer "begin where you are" in explaining?

Block Prints

To make a block print, take a piece of linoleum, or wooden block. Draw your picture on it—*reversed!* Cut out that which will be white, and

leave the black. To make gray, cut white lines, or shade by regulating size and distance between cuts. Large cuts near together make light gray, small cuts far apart dark gray. Always leave a black rim.

To make a gouge, procure an old umbrella rib, insert in a handle, and sharpen on emery cloth or a whetstone.

Dry Points

To make a dry point, take a small sheet of tin, copper, aluminum, or zinc. Draw your picture as in block prints. Make a scratcher by taking a large sharp needle, breaking the eye off, and inserting, point outward, in a handle. Scratch to make black lines and do nothing to white lines. Shade by making more or less, nearer or farther lines. An awl may be used for scratching.

David

Questions for class discussion.

1. What is a block print? What is it used for?
2. Should you make the gouge *after* cutting a picture on the block?

3. What do you use the gouge for?
4. How do you cut out parts of the picture?
5. What parts do you cut out?
6. How do you make the rim black?
7. What is a dry point? What is the piece of metal used for, after the picture is scratched on it?
8. Do you insert the eye or the needle in a handle?
9. Do you cut away part of the metal?
10. Do you scratch the metal with the awl *after* you have finished using the scratcher?

Has the writer explained all that he needed to? Has he arranged his explanation so as to make it clear to you?

How to Make a Doll House

First you take a fruit crate, and some wall-paper samples. Then measure the samples to fit on the sides of the crate, but you have to be careful how you place your crate. You must set it so the open side is toward you. But leave a place in the back for the window. Then take some material and cut three square pieces $2'' \times 2\frac{1}{2}''$, and nail them to the window. The next things you want is your rugs. You may take some velvet and make rugs, or if you have a weaving board weave them. The furniture must be made next. Well, get some pasteboard and cut patterns and then paste them together and then you have a complete doll house. Of course you must have dolls too.

Margaret

This begins quite clearly, doesn't it? But does Margaret make clear the part about the windows

and the square pieces? What did she do with the wall paper? Does she say?

OPTIONAL PROBLEM: A COLLECTION OF EXPERT ADVICE

An editorial committee may be chosen to put together a book of "how to do it" essays. These can be explanations of anything the pupils choose — recipes, shop directions, or private specialties of members of the class. Of course, if you prefer you may have separate books of cookery called *Good Things We Are Famous For* or *Camp Cooking*, or *Wood Working*, or *Sewing-Room Wrinkles*, and so on. You may be surprised at the fine things the boys will contribute to the cookery books and the unexpected skill the girls will show in making things you didn't know they could. A book of this kind would show the pupils in the fifth or sixth grade what the junior-high-school people can do; it might be presented to their school library with a request for some contribution from their grades, or be put in the junior-high-school library. If it is neatly and nicely bound it will be something to be proud of. Some of the best explanations might even be mimeographed, or printed in the school shop or outside, so that many copies might be made.

CHAPTER XXIX

BEING A REPORTER

A newspaper reporter has to get what he is sent after, if he possibly can, no matter how hard it may be. He has to find out how; nobody tells him—he is simply told to "go get it." To succeed in his assignments, a reporter must work hard and be very resourceful too. His mind has to be on the job all the time. If it isn't, he "falls down on his assignments" and doesn't keep his place long.

Feature stories. Here are some assignments given to pupils who were getting out a classroom newspaper that tried to "cover" the whole school and tell whatever would interest anybody in it:

1. Interview the basket-ball captain about the prospects of the team for this winter.
2. Find out from Mr. Irvine (the principal) whether school will be dismissed on election day, and why.
3. Get a class vote on the best football player on the team.
4. Find out how many boys would like to have a course in camp cooking, and tell what they need it for.
5. Find out how many girls would like to take wood-working, and why they want it.

6. Find a girl who knows a good deal about radio and get her to tell how she learned.
7. Get a picture of the football practice and tell about the scrimmage.
8. Get a picture of, and an interview with, the most popular teacher.
9. Get a story of the cooking-class luncheon for some of the teachers.

Of course there are hundreds of possibilities of this kind, and the good editor must think of them constantly. If you were editing a school paper, what assignments could you think of? Make a list of five or more, and then try doing the *hardest* one, in this list or your own, for an optional assignment.

A piece of news. A classroom newspaper needs to have interesting and pleasant bits of news—about Scout, Camp Fire, and Reserve activities, new students, practices and games, speakers and assemblies, prominent visitors, absent pupils, and town happenings that have anything to do with the school. Usually these items are just bare statements, and people have to tell themselves the story. But the good reporter fills in details; he finds where the prominent visitor comes from and what he will say about the school; he interviews the new pupil or calls up the family of the absent pupil, and tells all he can find out that will be of interest to the school. He describes what went on in assembly, perhaps humorously but in a friendly way, so that we can all feel as if we had been there and taken part in it, or can remember vividly.

Try finding a piece of school news—if possible something that most of the pupils haven't learned yet—and tell it as well as you can. Jump right into the middle of it, as if telling a good story, and give us just what we need to know to have a live time reading it. Here is one boy's report of an assembly he enjoyed. See if you can do as well with your report.

A Beaver at Assembly

At assembly this morning Charley Hawkes told about a beaver who was a friend of his last summer. The beaver wouldn't exactly eat out of Charley's hand, but it did keep on gnawing down a tree while he sat very still on the bank. It slapped the water hard with its tail when it wanted to warn the other beavers of danger. I guess it did that when Charley sneezed.

Joe

OPTIONAL PROBLEM

You may choose an editorial committee if you like and get out one issue of a classroom paper. You can just bind together the manuscripts that you accept, if they are good-looking enough. It is necessary that you write your story in ink, and very carefully, so that your part will do credit to the class. If your teacher thinks it is worth while, perhaps you can collect money enough to have your paper mimeographed, and even sell copies for two or three cents. Then everyone in the class can have one to keep.

Dress-parade form. On page 189 are the rules for manuscripts made and distributed by the editors

(ninth-grade pupils) of a small school paper. The first items might have been better arranged, as rule 1 contradicts or overlaps rule 3, but this is the way the editors sent out their rules. They lived up to them, too. Any pupil whose paper did not meet this standard either had it refused or, if the board thought it might be good enough when properly dressed, was allowed to rewrite it with careful regard to these rules:

1. Typewrite if possible.
2. Write on one side of the paper only.
3. Write *slowly* in ink.
4. Be modest and sign your name at the end.
5. Add no date or other heading except title.
6. Leave wide space at top, bottom, and sides.
7. Take a vacation and use a dictionary; no excuse for misspellings.
8. Hire a proofreader.

The spelling and punctuation lessons, on pages 341 ff., 353 ff., and 411 ff., will help you to mastery of these essentials.

Some humorous modifiers. To work successfully with these modifiers you will need to have full command of Sentence Lessons 15–21, pages 303–322, on modifiers. Probably you had better work or review those exercises carefully before trying to deal with the "humorous modifiers" in this lesson.

In *Treasure Island* I enjoyed reading about how Jim overheard the mutineers in their conference in an apple barrel.

I don't think many mutineers could get into one apple barrel, do you? What did this boy mean to write? Yes, that Jim, hiding in an apple barrel, overheard the mutineers! But he didn't say what he meant, and he failed to notice his failure when he read his story over, so the class had a good laugh at his expense. But it taught him to be careful. Modifiers are tricky and have to be watched all the time. The best way to deal with them is to put them close to the word they modify. Then they can't get far astray or cause you uneasiness.

Tell where to put the modifiers in these next sentences. Perhaps you will have to rebuild some sentences entirely to get them straight; but wherever you leave the modifiers, it will pay to see that they are safely anchored. All these humorous sentences were really written by people who were not trying to be funny at all.

1. Helen had often watched Norah, the cook, scrambling eggs through the keyhole.

2. Wanted. Boys with bicycles, fifteen years old.

That one was in an advertisement of a telegraph company. Some one suggested, "That must be why messages aren't always delivered promptly!"

3. The deaf girl could understand what a man said by holding a long pole in her hand which rested on his head as he talked.

Did her hand really rest on his head?

4. The attention of visitors is often distracted from the person entertaining by the wall paper.

Rather a novel way to entertain, isn't it?

5. Because of his carelessness he is in great danger of losing his life several times.

Impossible to lose your life several times!

6. In 1910 he began the work that lasted till his death when he became head clerk of the Windsor Hotel.

7. That leopard was the only animal I ever saw die without regret.

You'll have to rewrite all of sentence 7.

8. We are returning the check that you sent us in this letter.

It couldn't have been sent to *them* in this letter that *they* were sending!

9. The jeweler knew these were the same pearls which had been stolen from him by the catgut they were strung on.

A new way of stealing—or blaming it on the catgut!

10. I was making a wren house. I next drilled a hole in the board that was to be the front, the size of a wren.

What was the size of a wren?

If you are successful in building these curious sentences into good ones that your class is willing to accept, you should be able to do the exercises on placing modifiers that come in the tests at the end of this book. And, what is more important, you should be equally successful in helping your classmates find poorly arranged sentences in their own stories. Of course, you need not say that these sentences are wrong; you need only ask the writer if he can't make them clearer and stronger. Above all, you should read your own stories with lynx eyes to see that all modifiers are so placed that the meaning is quite clear.

You may have noticed that phrases are special sinners (see Sentence Lesson 19, p. 314). Keep careful watch on phrase modifiers. Do you know what a short-circuit is in electric wiring? You might say that modifiers like to short-circuit to the wrong word, and that phrase modifiers are especially strong currents, and so most in danger of doing this.

Supplementary exercise 1. Look in your own themes, in books and magazines, and especially in newspapers (the advertising columns are likely places) to see how many "short-circuit" or misplaced modifiers you can find and bring to class. You should rewrite each one you bring, so as to make a really clear statement out of the bad one you found, and read both to the class. At the top of the following page you will find three from newspapers.

FOR SALE. Late model light delivery truck by owner with three new tires and hasn't been run much. All steel body and looks good. Call 546.

FOR SALE. Riding horse, stands fifteen hands high, bay color, well broken for riding by a lady, weight 1,100 pounds.

This would certainly have to be a very strong horse!

The victim of the murder was identified by a dentist who made many peculiar gold crowns for his teeth shortly before one o'clock on Tuesday.

He must have worked fast!

From a sale sign:

Will build to suit tenant 50 by 120 feet.

He would need an aerodrome to live in!

Supplementary exercise 2. Here are some more sadly misplaced modifiers. Rewrite each sentence in the best possible way.

1. He now tries to teach them to swim without success.
2. The cook reported the loss of the tea set two days after the robbers had been there to the constable.
3. I told them what had happened to Fido amid many tears.
4. I don't really know why my pet chipmunk died even now.
5. He sent a boy who happened to be standing near by with a message.

6. The cook Mary states her reasons for leaving in an Irish brogue.

7. Of course the stolen articles could not be sold by the boys, being incomplete.

8. If a person is bitten by a dog suffering from hydrophobia near a nerve center, he can seldom be saved.

9. A young man now got out of a small roadster, dressed in a golf suit.

10. I rode beside some cavalrymen that were riding through town one day, on my bike.

CHAPTER XXX

WHAT MAKES A FRIENDLY LETTER

See if you would like to get a letter like this one from Agnes to Doris. Is it really a letter? What does it lack to make it a true one? Then see whether Virginia's letter to Bessie is better. Does that still need something to make it complete? Is the one from A. Charity better in that way?

508 Bartlett Ave.
Milwaukee, Wis.
June 9, 1927

Dear Doris:

Sunday afternoon we went out riding through the woods in Dad's car. When we were about thirty miles from Milwaukee we stopped, ate our lunch, picked berries, and played games. After we played the game of "Hide and Go Seek," Lillian could not be found. We searched all over and called, but nobody answered. After looking for her nearly two hours and being tired, we all turned back toward the car. As Rose looked in the car for her purse she saw Lillian in there sleeping soundly. Then we went home safe and happy.

Your friend,
Agnes Warren

No interest in Doris?

100 Farwell Ave.
Chicago, Ill.
June 8, 1927

Dear Bessie,

The trip you and I planned for next Saturday will have to be postponed, for Sunday my bicycle went to destruction. Listen to this!

A smash! And a bump! And there in a wretched heap I found myself entangled in my bicycle. I was racing down the hill at Mitchell Park, when little Dorothy ran in front of me. To avoid injuring her, I turned to one side, and in my hurry I did not see the benches, which were there unoccupied. The bicycle is in some junk shop, but I still can feel that bump on my cranium!

Your friend,
Virginia Hanke

114 Water St.,
So. Norwalk, Conn.
April 13, 1927

Dear Herman,

Hello there, Herman, are you with us? Say yes. We have planned a fishing trip for vacation. Some friends and I will be down about the latter part of June. Buy some tar and cotton and other things that are needed in preparing the skiff. Get Buddy to help you do the work and we will make it all right with you. We have bought a tent and some cooking utensils. I have bought a steel rod and some artificial bait and two packages of steel hooks.

About what time do the fish start to bite? Do you catch any more of the big whoopas as we used

to? My uncle wrote to us, and he said that the fish were getting scarce. But anyhow we'll try them this summer.

From your trusty friend,
A. Charity

Letters to good friends. Two of the letters above sound as though the writers really wanted to say something to their good friends; they are as good as talking, and that's a true test of a letter, the kind you like to get and feel like answering right away. But one of them sounds just as though the writer said, "Oh, I've got to write to Doris or Jerry; well, I might as well get it over with." I wouldn't very much care to get a letter like that, would you?

If you have any letters to write, make them like real talking. Your teacher will probably give you credits for letters, if they are in shape to send. Try writing a good one now, and show your interest in your friend.

Did you ever hear the story Jerome K. Jerome[1] told about being ducked while he was bathing in the sea? He said somebody came up behind him and held him under water so long that he thought he was gone for sure. When his tormentor saw Mr. Jerome come up, however, he apologized very profusely, saying, "I mistook you for a friend of mine." Mr. Jerome answered, as soon as he could get the water out of his speaking tubes, "Well, it's a good thing you didn't think I was a relative, or

[1]He wrote *Three Men in a Boat*, which is very funny.

you'd have drowned me outright." People are sometimes as bad as that man about letters to good friends. They say, "Oh, he won't care how it looks!" But is that really a nice way to treat friends?

OPTIONAL PROBLEM

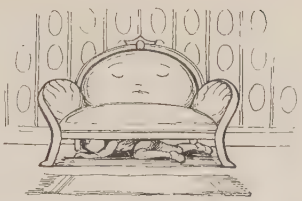
Here is an excellent story about a mischievous boy. Perhaps it will remind you of something you or other children have done that would make a good story.

Mrs. Cooper, who was busy in the kitchen, was suddenly horrified to discover thin wisps of smoke curling up through the floor. The house was on fire! What should she do? Her first thought was of her boarder. Running quickly upstairs, she tapped on her door. No answer. In her excitement, Mrs. Cooper had quite forgotten that Mrs. Brownell was stone deaf. Turning the handle, she quickly entered the room.

"Oh, Mrs. Brownell," she shrieked, "the house is afire!"

"Higher? How much higher?" questioned Mrs. Brownell, bewilderedly.

Seeing that nothing could be gained here, Mrs. Cooper dashed downstairs into the kitchen again. The smoke was still curling up through the floor. Suspicion entered her mind. Opening the cellar door, she tiptoed softly down the stairs, but fortunately for her small son the door slammed behind her. Just as she had expected, she found great clouds of smoke coming from the open door of an old, unused stove.



"Edward! Edward! You Edward Allan!" The voice was pitched high with indignation. A small boy under the sofa crept nearer the wall and wondered anxiously how long he would have to stay there in hiding before the storm blew over.

More babyish string sentences.[1] See what good, firm sentences you can make from these, written by junior-high-school pupils:

1. I was roaming around, and a big black pig followed me.

Here you come on another problem in building good, firm sentences. Perhaps you know the answer already from your work with the string sentences you've already done, and perhaps you don't. You see that just making two sentences of this one merely puts another kind of poor statement in place of the one you had; in fact, you're only jumping from the frying pan into the fire that way. What can you do? Yes, try some of the subordinating or dependent connectives you have been learning about (Sentence Lessons 23–25, pp. 326–340). What are they for, if not to be used? Now, what one will do best in the sentence above?

Before we try a connective, let's see which statement is more important. Is it "I was roaming

[1]You will need to master Sentence Lessons 23–25 before you can succeed with this problem. Better buckle down and do them at once.

around" or "a big black pig followed me"? Surely the second is the chief thought, isn't it? The other statement just tells *when* it happened. Ah! That helps you to find your connective right away. "While I was roaming around," or "As I was roaming around, a big black pig followed me." That makes an excellent sentence in place of a kindergarten one.

2. There was once a man, and he wanted to build a fine house.

You could use "who wanted to build a fine house." But does that put the chief idea in the main clause? No, "He wanted to build a fine house" is more important probably. It surely won't stand out as the chief thought, though, if you write it that way. How about,

A man once wanted to build a fine house.

There you have quite a clear statement of the main thought, and, what is still better, you have a simple sentence. Simple sentences are oftenest stronger because they are briefer, and also because there is no question about what thought is most important in them.

3. The birds that start early in the spring and late in the fall vary most in time of migration, and this is due to weather conditions.

4. I was evidently wrong, so I backed out as well as I could.

It is easy to tell which is the chief thought here, and which of the subordinating connectives will help

most in straightening the trouble. Most sentences with *so* meaning *therefore*, like this one, can be built much better with a subordinating connective for one of the statements.

5. One day we thought we could go hunting for different kinds of birds, so we started about seven o'clock in the morning.

If *thinking* about it is not very important, perhaps you could leave it out altogether and make a good simple sentence.

6. This book was written by O. P. Jones, and it is a very interesting and exciting detective story.

7. A miner's life is often most unpleasant and dangerous, and one of the chief sources of danger to the miner used to be his lamp.

You may of course rearrange any of the sentences. Also using a phrase or word instead of a whole clause often makes the strongest sentence of all.

8. I had one more trap, which I pulled up, and to my joy I found two good-sized lobsters in it, and one the largest I ever saw.

Is "which I pulled up" unimportant? If it is a chief idea, or more important than "I had one more trap," it oughtn't to be in a dependent clause, ought it? Perhaps you need two sentences for No. 8.

9. The fisherman had left many holes in the ice, and I was afraid I might fall into one and get wet.

10. I was not looking, and I stumbled over a rock.

CHAPTER XXXI

A GOOD REASON

When you told your classmates about a book you liked and gave a sample of it, so that they'd all know whether it was their kind of book, you were doing a sort of debating. That is usually fun, especially if you have somebody else to take the opposite side and argue against you. Which of the three boys who wrote the following arguments gave his reasons best? You may vote who won the debate, if you like.

Why Dogs Are Better than Cats

The most important fact is that a cat carries more disease germs and is not as clean. Of course there are exceptions to everything. Cats are very useful as ratters and mousers, yet most dogs are too. Cats destroy birds and it is very seldom that one sees a cat that doesn't. A dog will only catch water birds and such, which are hunted. A dog is always a very faithful friend while a faithful cat is an exception.

George

Why a Cat Is Better than a Dog

Cats keep themselves much cleaner than dogs. A dog always jumps into any kind of water, whether it is clean or dirty Then he comes into the house

and rolls all over mother's best bed cover. A cat never gets as dirty as a dog. Cats don't like water very well, so they don't go and jump into any stagnant pool. A cat lies down under the stove and cleans itself.

Monroe

WHY A DOG IS BETTER TO HAVE THAN A CAT

A dog can be trusted more than a cat. If a dog dislikes you he will show his dislike right away by growling at you. Then you will keep out of his way. A cat will be nice for two or three days and then he will suddenly jump and scratch you. Or at least a large percentage of cats will.

An example was once read by me in a book. A man was in the Alaskan mail service and had his team of dogs and also had brought two cats with him for pets, as the dogs were wolf dogs and were very wild. One day he was very sick and he lay at night in great pain. In the morning he found that the cats had stolen the food and were eating it, while the dogs, who were as wild as wolves, kept by his side and lay on him to keep him warm. Is that not a fine example?

Then again, I will admit that a cat, a faithful one, is better to have in the city under certain conditions.

Harry

Following are some subjects on which you could write an argument giving one reason for something you like or believe. If you find somebody to take the opposite side, you may be allowed to have a debate with one person on each side, each making

his one reason very clear and convincing. The class could vote, as on the argument about pets. Or if two or three pupils each had a different reason, you might have a debate with several on each side, fitting their reasons together into a strong argument, and let the class judge which team won.

One Reason why a Boy or Girl Needs a Dog, or Some Other Pet
One Great Advantage of Having a Shetland Pony
My Chief Reason for Liking Best to Live in the Country (or in this city or town)
An Advantage in Having the River (or lake or pond) near Our School
The Main Reason for Not Cutting across Corners
Why I Want to Be —— when I Grow Up (one reason only)
Why I Am Careful about Brushing My Teeth
Why Children Should Not "Catch Rides"
Why We Should Not Scatter Waste Paper
What Makes Me Enjoy a Moving Picture by Jackie Coogan (or Douglas Fairbanks)
Why We Should Eat Fresh Vegetables and Fruit
What Makes Me Laugh the Most

Probably you can think of many more subjects for one-reason topics like this. Then perhaps you can have quite a series of debates, some of them in writing. Be sure you prepare very carefully to explain just one reason for or one against believing or doing something. The class may again judge which side is better presented. If you can do well enough, you might make up an assembly program

of debates, or prepare a good one with two or three on each side to give for the ninth grade or for your parents. That is what the senior-high-school and college students learn to do for quite difficult subjects, so that you'll be getting ready to take part in those when you get along that far.

OPTIONAL PROBLEM: CLASS MINUTES

It is a good idea to try keeping the minutes of class meetings, choosing a different pupil each time to write them. If you have talks, the secretary can write a sentence or two of comment on each one and perhaps tell what grade the class gave it. If you have a test or grammar lesson, he can record the honor roll of pupils with mastery grades. If you discuss a story or dramatize it, he can tell about that. Also he can keep the assignment for next time and be responsible for seeing that absent pupils get it; this helps them and your teacher a great deal. The minutes should be read at the beginning of each class meeting, and corrected if necessary.

After everyone has had a turn keeping the minutes, you may perhaps vote whether it is worth while to go on doing this or not. Often if the secretary tells something humorous that happens and makes good-natured comments about his fellow pupils, the minutes may be a great deal of fun. But of course the class will vote to strike out of the minutes anything that is not kindly and helpful, and they may even censure the secretary. The minutes should be a pleasure and a help to everybody.

"Maverick" pronouns.[1] Do you know what a "maverick" on the western cattle ranges is? If

[1] You had better review pronouns in Sentence Lesson 14, p. 301, before trying to handle these "maverick" pronouns.

you don't, perhaps you can find out, or, if you cannot, your teacher may tell you. Anyhow, look at the lost pronouns in these sentences:

1. If you are stung by a bullhead [a kind of fish], you had better suck it for half an hour.

2. A bird can see a worm even when it is flying.

3. We caught a snake and wanted to keep him, but Father told us to kill him. We knew it was no use arguing with Father, so we took him out back of the barn, held him down with a forked stick, and skinned him.

That wasn't a very respectful way for them to treat their father!

4. Some horses have what they call Roman noses.

I'm quite sure you never heard a horse call its nose that.

All these are very poor sentences. Of course if the writers meant to be funny, they succeeded; but it happens that they were trying to say something to which they wanted the class to pay attention. Instead, everybody stopped listening to their stories to laugh at them.

5. On this car *it* says Wingra Park.

6. *It* says in the paper that the basket-ball game was called off.

These sentences are merely badly built — unworkmanlike.

To make strong and clear sentences, pronouns must be watched as closely as modifiers and connectives.

What should be done to the six sentences above to make them good? What to the following collection of "maverick" pronouns?

1. There are fish up here where we go swimming, and if a boy catches one they cook him for supper.

This was written by a Boy Scout. I guess if he was cooked for supper he was "prepared" all right!

2. We feel very proud of our club, and want to show it by having a successful program.

Anything wrong with this one?

3. Many strict Buddhist priests refuse to eat eggs, on the ground that it would deprive a future chicken of life.

What would deprive?

4. When I heard a buzzing noise, I got up and began to run. Luckily for me it was dark, as it was a hornet's nest.

The first *it* was all right; we say "it rains" and "it was dark," and so on, without any misunderstanding. But the second *it* is not a bit clear.

5. My sister wanted me to return a hat in a huge pasteboard box. I hated to carry that thing on Main Street, but I drew my courage together and took it down.

Perhaps his courage was easier to carry than the box on Main Street.

6. It is hard for a dog to bring down a coyote, for the coyote usually has a start of half a mile, so that by the time he catches up he is tired out.

7. At first the seats were made of wood, but they found that unsafe and built them of stone.

Who found?

8. The chariot which first crossed the line was proclaimed victor. He descended from the chariot to receive the prize.

Perhaps this would have been all right if we had heard of the driver one or two sentences back, in the story, but we hadn't.

9. The post office had been built, and a good-sized hotel. The church was not finished, but the cost as far as they had gone already amounted to twenty thousand dollars.

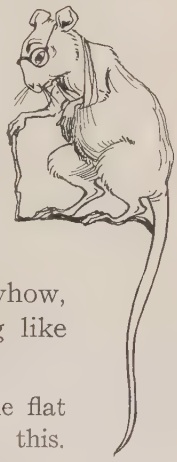
10. The man's car which was on its side had his head cut by a piece of glass from the wind shield.

Wonderful!

If you straighten out all those sentences, you understand the problem of pronouns pretty well. Then you should be able to make good criticisms on other pupils' pronouns and, if you are very watchful, on your own. The trouble with criticizing your own writing is that you already know what you want to say, and therefore think you have said it. That is why it helps all of us to have other people criticize what we write.

If you need more practice on loose pronouns, you will find some more tricky ones on the following page.

1. When the baby is through with its bottle, *it* should be taken apart, boiled for a half-hour, and laid in the sun to dry.



Even though the pronoun is nearest to *bottle*, we are apt to stop and grin at that; better, perhaps, to repeat *bottle* so as to make no mistake?

2. The black fur coat was lined with silk *which* had large brown buttons, of which one was missing.

This is a poor "rat" sentence anyhow, with an important idea trailing along like a tail!

3. A team of oxen pull the logs to the flat cars. *They* need quite a few men to do this.

Who are *they?* The oxen? And what is *this?* It may be the hauling, but probably it's *loading* the logs.

4. Because of the great improvement that street signs would make in our city, *it* surely is worth the small investment which *it* would take to provide Madison with them.

5. If you save now you will have *it* later on.

6. You take a glass tube, and if you stick it in water *it* will appear to curve.

Make this one shorter.

7. The museum has Daniel Webster's carriage. It takes about an hour to go through *it*.

Large carriage!

OPTIONAL PROBLEM

See how many different words instead of poor, overworked *said* you can use in the blanks in the exercise on *He said* and *I said*, in Section B, page 387. The synonyms of *say* in the dictionary will help a little; but you can think up more for yourself; everything from *hissed*, *whispered*, and *gurgled* to *yelled* or *thundered* will be useful to try if it fits the sentence.

CHAPTER XXXII

A SCARE AT NIGHT

A False Alarm

Tap, tap, tap! tap, tap!

"What the dickens is that? It seems to come from the front door." (Tap, tap, tap, tap, tap.) "Murder! Somebody must be trying to get in." (More taps.) "Gee! He must think everybody's asleep."

I got up cautiously, trembling in every limb, and tiptoed into Mother's room and got in her bed. I was so scared that it was about a minute before I could say:

"Isn't some one trying to get in the front door?"

Father got up and went all around the house, but found nothing. After I had gotten warmed up, I went back to my room.

In the morning we found one of the dog's bones lying at the foot of the stairs, whereas the evening before it had been upstairs somewhere. Evidently a rat dragging the bone downstairs had caused the noise.

Ella

At Eight

Constance and I were sitting knitting and talking by the fire. Mother and the rest of the family had gone for a visit. So we were quite alone. Suddenly

we heard a noise as if someone was sawing and squeaking, which sounded like a person walking. All the doors were locked, we were sure. Certainly, though, there was a person in the house. We at once thought of the vivid tales about thieves and robbers and even murderers. Should we go for help? If we did the person, whoever he might be, would get away and probably steal, too. If we stayed we might be killed. All these thoughts and others filled our minds. Something must be done, that was certain. We finally decided to search the house ourselves. We started downstairs, seeing nothing. We ventured upstairs cautiously into the bedrooms, finally coming to the last room where the noise certainly came from. We paused outside, quite afraid to go in, but soon summoned up courage and went in. There we saw a small snapping bug which kept making the sawing and squeaking. We did not suffer him to live, you may be sure.

Helen

An Unwelcome Guest

We had never slept in a tent before, and although we were a bit afraid, we wouldn't let the rest of the family notice our uneasiness. It must have been near midnight when a noise at the tent flap awakened us. Jim and I started; there in the opening stood a huge animal with large shining eyes. Our great fear was suddenly broken by the welcome whinnying of our own dear Betsy.

Thomas

The Night Prowlers

We were all sound asleep, when suddenly the whole house was awakened by a terrific noise. My

father and brother made their way down the stairs very cautiously, hoping to catch the culprit. When they reached the living room, they flooded the place with light. There was my dog Rex, nursing a bruised eye which the cat had dealt him in their midnight brawl.

Mamie

These last two stories are both brief and interesting. You see that a story need not be long to be good. In fact, many stories would be much improved by being condensed. Where, for example, would you start the second story in this chapter to give it a more effective beginning and make it briefer or more lively with conversation?

Writing interesting reports. How do the following stories sound?

BIRDS

About two years ago a few boys and I went looking for different kinds of birds. The best time to go for birds is at twilight. At twilight the birds flutter about just before going to roost. One day we thought we would go hunting for different kinds of birds. So we started about seven o'clock. That night we saw about nineteen different kinds of birds. We heard one whippoorwill. The whippoorwill is hardly ever seen.

Harry

SUMMER PLANS

This summer I am going up to camp with Rob and Jerry on June first. We are going to work on the farm. Mr. Ray isn't going to be up at camp, and so we are going to work on the farm and in that way we are going to do without a couple of men. We all know the difficulties of farming because we got a little touch of farming last year.

Charles

From what you have learned about pronouns and sentence massing, see how much you can improve these two reports by cutting out the repetitions which make them tedious, and saying things in clear-cut sentences. They may be brief and businesslike. But couldn't the second be made more interesting if Charles told us just a bit about the "little touch of farming last year"—what they did and how it felt?

"Tom Sawyer" stories. Some juniors had been enjoying the story of how Tom Sawyer got his fence whitewashed. If you haven't read *Tom Sawyer*, you surely have a great deal of fun ahead of you. Some of the pupils suggested that they could tell funny stories of what Tom's victims did when they got home; several humorous stories were written about the boys boasting that they had whitewashed most of Tom's fence, and being invited, or rather made, to do their own next day.

Other pupils thought of other ingenious ways of getting things done, or of ways of doing things themselves, and made quite good stories from them. These which follow are just average—graded about

Fair plus or Good. The writers didn't tell whether the incidents were true or made up; either way, the stories are equally good. Perhaps you can imagine or remember some happening to amuse your classmates. Penrod is a boy you might put into your story if you want to. He and Tom Sawyer and Huckleberry Finn would have had good times if they could have played together!

A Trick I Played

One day I was chopping wood, which is a job I don't like. I must have been chopping wood over an hour, when one of my friends came over to visit me. But just the same I had to chop my wood first before I could entertain him. So after he had been there a while, I started to tell him how much wood I had split and how you should swing your ax when you are chopping. After he had listened to my talking awhile, he said, "Let me see that ax. I'll show you how to split wood." He split more than I needed to split.

George

Escaping a Spanking

When I was seven years old I was not allowed to open or close the blinds myself, for fear I'd fall out

of the window. I was all ready for bed when I thought I'd close the blinds. Father heard the noise downstairs and came up very mad. When he came to my room he said, "Why did you close those blinds when I told you not to?"

I tried to explain, but he would not listen. Finally I said, "Don't spank me! I'll show you how I did it." My bed was right beside the window. I stood on my bed and opened the top of the window. Then I put my hands out of it and got the blinds and closed them. Father cooled down and said it was all right, and after that I could do it whenever I wanted to.

Nancy

"Them Days Is Gone Forever"

Last year when my sister was only five years old, I would sometimes ask her to wipe the dishes for me. At first she didn't want to, but afterward I asked her to see how many dishes she could have wiped before I finished washing the pans. Then she would start to wipe the dishes, sometimes finishing before I did. She helped me a few times after that, but now she won't help me at all.

Bernice

Practicing My Music Lesson

I have never liked to do the dishes, but when I was younger I always used to practice my music lesson for an excuse. When it was time to do the dishes, I would go to the piano and practice my lesson, but I would not practice much longer after some one else had done the dishes. In this way I got out of doing them several times, as mother never interrupts any of us when we are practicing.

Lucille

CHAPTER XXXIII

EXPLANATIONS WITH HOLES IN THEM

Fortune Telling with Cards

There are fifty-two cards in the pack and they are all numbered, and #18 is a picture of a woman and #19 is a picture of a man. If you're telling the fortune of a woman you use the card 18 and leave 19 out of the game. The cards that are around #18 or 19 tell the fortune. For instance, one card right next to #18 or 19 would say, if it was near #18 they would have bad luck or good. There is a picture of a cloud or a gold ring on a card. The cloud might signify bad luck or illness in the family if near, or heavy loss of money if far.

Katherine

If you haven't seen this game, do you think you understand it from Katherine's account? Does she shuffle the cards first and then lay them out on the table? The fourth sentence is terribly mixed, isn't it? It was a good idea to give an example, as she does in the next sentence, but she fails to tell what the gold ring means. Perhaps she expected us to guess.

How to Set a Table

First lay the husher over the table; then cover that with a tablecloth. The silver should be

arranged in this manner: the knife on the right, the fork on the left, the spoons either by the fork or the knife. They should be in the order in which they are to be used, beginning from the outside. The bread and butter plate should be placed just a little left of the top of the fork, and the glass just opposite that on the right side. The napkin should be between the knife and fork. Or if a plate is there, it may be between the glass and butter plate.

Is this all correct? Is it so clear that you could do just what it says? How about the last sentence? Does the paragraph tell what the title promises?

Grasshoppers That Jump

Up in Cornish there was a fair for the Red Cross. I made some grasshoppers that jumped. They had

a coil spring at the junction of their legs. You pulled back their legs, held their tails, and let go, which let their legs hit their chins, also causing them to jump. I painted their heads red, their wings green, their bodies blue, and the under sides of their tails yellow.

Could you make one of these from the explanation and diagram? How did the writer join the legs? How did he fasten the coiled spring? Would a rubber band work for this?

How to Make a Pincushion

The first thing to do when you make a pincushion is to get a piece of soft thick cardboard. Cut two disks out of it about six inches around. Then take

your material, silk is the best, and cut out two round disks about eight inches around. Then turn in the edges and sew all around over-and-over stitch. Then take a piece of ribbon and tie it in a bow and sew it to the top of the pincushion. Then stick pins all around.

Does the writer ever get her four disks put together? Where do you think she expects us to stick the pins?

A lady in the country told me how to conserve space in planting strawberries. You take an ordinary barrel and fill it with manure and dirt. Then drill holes in it and plant the strawberries in them. When you water them, pour the water on top.

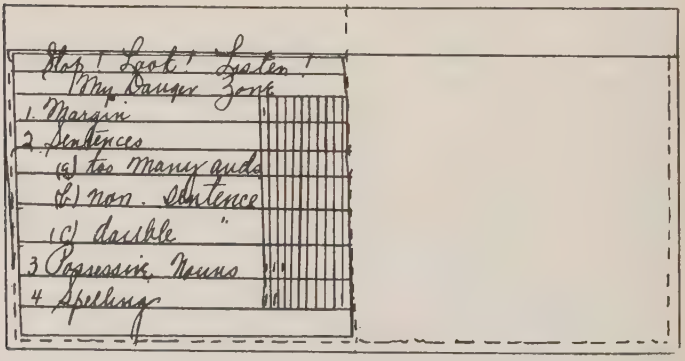
This is a very interesting topic, especially for people living in the city or anywhere with little space for planting. Could you do it successfully from this explanation? What questions might you want to ask the writer if you could get him in front of the class?

A seventh grade selected the following as the best explanation in their class of how they all did something useful.

How to Make a Composition Folder

Get two pieces of cover paper (which are used as book covers), size 16″×10″, and put them together

evenly. Cut a two inch strip lengthwise from one of the book covers. Call the edge from which you cut the strip the top. Fold them in the middle like a book; then sew them together through the center, along each end, and across the bottom. This forms two pockets for papers. Paste a sheet of composition paper on the outer side of the left hand pocket. Head this paper with "Stop! Look! Listen!" Under this put "My Danger Zone," or something similar. Under this, in our class, we write a list of what we make our mistakes in, as, margins, too many *ands*, non-sentence, double or comma-blunder sentences, possessive nouns, and spelling. When we make a mistake in any of these we put a check after it. This is how it should look when finished:



COMPOSITION PROBLEM

When you plan to explain something to your class, you might get and pass along some good advice on safety. For the benefit of the younger pupils especially, it is an excellent idea to have

plenty of good information at hand on what to watch out for and how to be careful. In the stories below the explanation of saving life on the mountains and the information on how to row a boat in a storm and how to turn in a fire alarm are pretty good illustrations.

How to Row a Boat

When you are rowing a boat in a storm you want to go toward the wind or with the wind, because if you get in a trough you may turn over. So when I row a boat I go with the wind. My father told me this way to row a boat in a storm.

How to Save Life on the Mountains

On top of a mountain I saw a sign that said 14 were killed, 63 crippled for life, and hundreds were injured. I have seen cars go down the mountains at 30 miles an hour. They should not do this, for if they come to a sharp curve they are sure to be hit. Also if a car is going down too fast, when they turn a curve they may go over the precipice. I say that people must go slow down the mountains, for that is the only way to save life.

How I Would Turn in a Fire Alarm

If I should ever discover a fire, I would run to the nearest firebox. Then I'd break the glass, and turn the key. This opens the door. There is another handle inside of this door. This one I'd pull down. This rings a bell in the firehouse. After that I'd wait until the fire department came. Then I'd direct them to the fire.

Here are some further topics:

Crossing Streets Safely
  Crossing at Corners.
  Looking Both Ways
  Not Cutting across the Corner but Going Around
Running into the Street in Playing Games—a Danger
Helping Blind and Aged People
How to Prevent Fire
What to Do in Case of Fire
Guarding Picnic Fires
Dangers of Coasting—How to Prevent Them
The Peril of "Hooking On"

CHAPTER XXXIV

LEARNING WHEN NOT TO BELIEVE

The stories in this chapter are by juniors who learned by sad experiences not to believe everything people told them. Perhaps you can tell a story like that—of finding out that Santa Claus is only a myth, or that an exciting newspaper story was much more exciting than what actually happened on your street, or that somebody's rich uncle is not so rich as he is painted. You can make such stories very funny because of the difference between what is claimed and what is really true. This first one is not so funny—the results might have been serious—but it does make a good point.

One day one of the boys came down to my house and said, "Have you seen my parachute?" He said, "When you jump, it will open, and you will hit the ground very soft." So I got on top of our porch roof and jumped. I hit the ground so hard that I hurt myself. I will never take anybody's word any more like that.

Harold

Fooled!

When I was about five years old I was playing with a little neighbor girl. As we were playing, we both spied a shining penny on the ground; and both of us shouted over our discovery. A man passing along immediately offered us each a bright nickel if we would give him the penny. We gladly agreed to this. Later on I realized that it was a five-dollar gold piece we had given the man for two nickels.

Marie

How do you suppose Marie found out that it was a five-dollar gold piece? She doesn't tell us. Perhaps you can think of a better name for this story?

Never Again

Did you ever go snipe hunting? My cousins took me once. I was stationed about three miles from home to hold a sack over a hole in the fence while my cousins rounded up the snipes. The first hour's wait wasn't so bad, though my arms and back had both begun to ache. By the end of the second hour I could scarcely move. After three hours I began to think something might be wrong, but I was determined not to be called a quitter. At the end of the fourth hour I started home so numb with cold and so sleepy that I just stumbled along. When I got home, I found the boys in bed and fast asleep.

Now I am on the lookout for tricks, and on several occasions have missed a good time by being too suspicious.

Jack

How could Jack have told this story more interestingly? Could he have begun in the middle of things—after an hour or two of waiting? Or would it have been better, perhaps, to begin with the conversation just before the other boys left him after telling him how to hold the bag to catch the snipe?

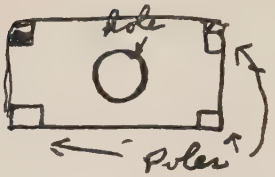
OPTIONAL PROBLEM: BUILDING LONGER STORIES

"Making a Prison" shows how to build a story longer than one paragraph. There are two stories here, you see, or rather, an explanation first and then a story, but they are so planned that they fit together as neatly as a Japanese puzzle, because they're both on one subject, really. The last sentence is a pleasant conclusion to the whole tale.

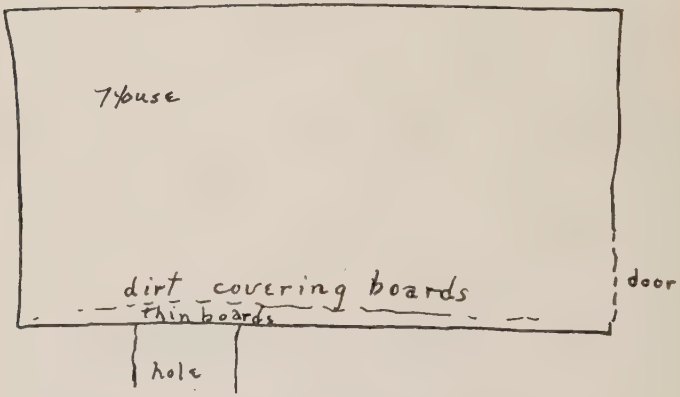
If you are able now to write good stories of one paragraph, you should be able to attempt more whenever you feel like it. But you must plan carefully first, so that the parts of the stories will fit together, and you had better write each part, as one paragraph, at a separate time. Then you won't be so likely to go beyond a length of story that you can *master*, proofreading and all.

Making a Prison

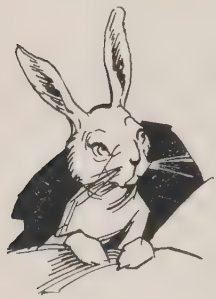
My brother and I wanted to make a prison in the back yard. We took four poles and put them



this way. Then we nailed boards on to the poles. After we got the roof on, we dug a hole about one and one half feet deep. We then put very thin



boards over the hole and dirt over the boards. This is a cross-sectional view of it when done. The house had no windows, and it was pitch black inside when the door was closed.



After a while we got a prisoner and put him in, and the first thing we knew, out he came, but not out of the door. I bet you can't guess what the prisoner was. It was a rabbit; he dug out. That would not do, so we put bricks at the hole the rabbit left. We made a game of "cops and robbers" the next

day, and we got a robber at last and put him in the prison. In a minute we heard a cracking of boards and a yell, and then a thud. We went in; our prisoner was looking up at us, and said, "What in the name of 'Cops and Robbers' happened?" We all laughed and pulled him out.

If the boy nearest us throws his snowball at his friend, as he seems about to do, what will happen? Maybe he will think twice about it. The pup, the bird, or the girl in the window would be good people to tell the story.

Perhaps you can write several incidents that the picture suggests to you—what had happened before we see the boys, and various things that happened because the snowball was—or wasn't—thrown.

Short sentences for very short people.[1]

1. I am a little American girl. My name is Jane Jones. I am thirteen years old. I live in New York City. It is the largest city in the United States. Maybe you have heard of it.

Small children who are trying to escape from babyishly strung-out sentences such as you have learned to avoid, sometimes fall into writing tiny chopped-apart sentences like the one above by Jane. That is not very dreadful for grade-school children; but pupils big enough to go to junior high school and know about subordinating connectives and other grown-up matters are too far advanced to write that way. See how well you can tell, in two or perhaps three good sentences, what Jane wrote. (You may be able to make your problem simpler by leaving out the first statement, since if we know her name and age and where she lives we won't perhaps need that; or you may want to keep that as a good way for Jane to introduce herself. Anyhow, you can make much better sentences than she did.)

Now see what you can do with these next sentences. They were also written by junior-high-school pupils who would have been ashamed to go about in clothes as much too short for them as these sentences are!

2. Last spring we had a large Red Cross parade. Nurses of the army and the navy marched in it. There

[1]You will do well to review Sentence Lessons 23–25 before attempting these problems.

were some ambulances and some doctors and surgeons also. It was a very beautiful spectacle.

3. Every morning I went down to the lake and started the engine. It was a gasoline one.

4. I have a little cousin. He's nine years old.

Make simple sentences for Nos. 3 and 4.

5. Polly had a father, mother, and brother. They lived on Long Island. There was a man living with them, and he was a Tory till Hale was hung. Then he became a Whig.

6. The rocks had a good many colors. There were little specks of mica in them.

7. There were two guinea pigs which were alive. There were big black, white, and brown spots on them. Guinea pigs are almost as big as prairie dogs.

8. There are some very tall buildings in New York. One is fifty-two stories high. It is called the Woolworth Building.

9. In school we are having a collection of all the things the pupils collected this summer. Some collected butterflies, moths, rocks, birds' nests, and lots of other things. It is very interesting.

10. I read a book once. It was about two boys. They lived near the Mississippi River.

11. We put a chimney in our hut and made a fireplace. We have a lot of fun there. Later we put chairs and a small table in.

12. Then the roller is turned over the piece of paper which is on the form. Now the proof is completed. Then the form is corrected according to the proof. After that a second proof is taken. This is to make sure that all mistakes have been corrected. Then the form is ready to be locked.

13. Rich people also have children that are underfed. This is caused by ignorance and by the spoiling of the children.

14. It rained very hard that night, and I could feel my roots take up the water. I could feel myself grow. It came very, very slowly, to be sure, but I grew just the same.

15. A few days later some men came into the forest. There were ten or twelve of them.

16. I was then shipped to the Baldwin Locomotive Works in Philadelphia. Here I was unloaded from the car.

17. Then the paper is ready for the next process. It goes onto the felt belt. It is pretty well woven and quite dry by now.

18. The form is cleaned by going over the type with a piece of waste moistened with benzine. The press is cleaned by going over the plate and rollers with a piece of waste moistened with benzine.

19. I was up at camp in the mountains this summer. One day a few girls and I decided to try and make a fire after rain. Of course everything in the woods was soaked. So, after much hesitation we went to make our fire one day after an all-night rain.

20. Near the top of the hill there is a great flat rock which we called table rock. Here we would stop and build a fire at the foot of the rock and eat our lunch. One side of the rock was about five feet high. Near the rock were two or three young trees.

Pupils who have done an excellent piece of work on the first twenty sentences may be excused by the teacher from working the last set. Pupils who do not make a mastery grade on any group of ten

sentences will need additional exercise in combining short statements.

21. I went to the bathroom medicine chest and took out a tube of cold cream. I rubbed it all over my face and went back to bed.

22. He roamed all over town carrying a white cotton umbrella. A mangy collie followed at his heels. It rambled along with its head down and its tail between its legs.

23. Even the best variety of erasers should be used sparingly. They will make a dirty messy paper.

What connective *must* be used here?

24. The jailer dislocated the prisoner's arm by means of two ropes. These were suspended from the ceiling by means of pulleys. The prisoner was compelled to have one arm handcuffed to the rope.

25. The curtain opens. A number of flowers are seen. They are of many colors. They are just opening.

You can make one good sentence here.

26. Henry is tall. He has light-brown hair. He wears nose glasses.

27. The flints were strapped on handles a foot long. This weapon was called a hatchet. Every warrior carried a knife. It has a blade of stone about eight inches long.

28. The bravery of a warrior was noted by the number of scalps he possessed. The Indians took much pride in collecting scalps. A scalp is the skin and flesh on the back part of the head.

29. Everyone dressed in his best array. They wore feathers and trinkets.

30. The stones were placed on large blocks of stone. A hard stone was used to pound the smaller pieces.

Choppy-Sentence Exercise

One day we were going out blackberry picking. We went in the machine. We went over hills. It was a big field. There were not so many blackberries at first, because people going by would stop and pick some. It was very hot. But I didn't stop picking. I picked about a bushel of them. We went home, but I thought that it was worth while going afterward.

Fifth Grade

Is *but* a good connective for this last sentence? Where should *afterward* be placed?

Cotton is sent to New York and made into cloth. It is sent by rail. Iron and coal is sent to New York, from Pennsylvania. Tobacco is sent from Virginia and Kentucky. Oil is sent from Ohio. Lumber is sent from Georgia and Kentucky to New York. It is manufactured into furniture at New York, as there are large furniture factories there. Most of these products are sent by rail.

Junior High School

Is this better than the fifth-grader's paragraph? I don't see much progress!

CHAPTER XXXV

APPLYING FOR WORK

How many of you have done work Saturdays, or after school, or in vacations, to earn real money? Probably all, or almost all of you, could tell or write some very interesting stories about how you earned your first money—how you got the work, and how hard (or easy) it was for you, and how good it felt to be paid. And you may have other stories to tell about saving the money or spending it, and how much finer that was than spending any other money.

Wouldn't you like to get a chance to earn some money this summer? Keep your eyes and ears open, and this chapter may help you in getting a chance.

How to ask for a job. A class of boys all wrote applications for jobs as delivery drivers for a large city store. Of thirty-six boys, two-thirds knew another language besides English, and nearly half had harnessed and driven horses—both very important points in delivery work in the city. Yet not one boy mentioned these points! You would think they were asleep when they wrote, wouldn't you? But they were not. They just did not know how to think out what they needed to be successful in

the jobs. If they had known how, they might have made much more successful applications.

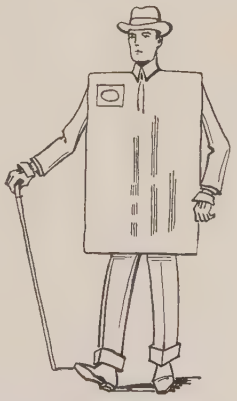
You might find and bring to class advertisements of work you would like and that you think you could do. A class discussion may help you to study the matter out, as those boys should have done, and decide just what you know and can do, and what qualities you have that will make the employer want to hire you. Will he be interested in your marks at school? It will depend on the kind of work he wants done. He may need somebody who is accurate and quick at simple figures; or somebody who can spell and write good-looking notes or memoranda; or somebody who is orderly and neat about things; or somebody who is quick and always alert. What qualities have you that will help you persuade anyone to give you a chance? Make a list of whatever you could tell or write that might help. Then get help in choosing and arranging these points for the best effect.

If you are to write a letter asking for the work, look up the form of request letters in chapter XI, and make sure that you get yours quite right and very neat indeed. Be sure that your letter is as brief as possible while saying all that it is important to say. The best letters may not only be put on the bulletin board for the class to see but, if you like, actually sent away to see what success they will have.

If you are to go and talk to the employer or office manager, you will do best to write out exactly

what you are to say, as Hal did before telephoning his father in the story in chapter XXVII. It is just as important here as in the letter to be brief and to the point and get the really important things said.

You may be allowed to talk before the class, with your teacher or some one else as the employer who makes objections or asks questions. Then perhaps your classmates may vote whether or not you should get the work, or, if several pupils are applying for one job, may decide which applicant they would hire.



Reason for good form. "What makes the difference where you put the heading?" asked a boy in a seventh-grade letter-writing class. One of the girls promptly stood and said, "Say, if you were going uptown to get a job, wouldn't you comb your hair, wash your face, and put on your best clothes? Well, you send a letter in place of yourself; why don't you make that good style, too?"

It is needless to tell what the class said to that argument. It was a most successful and convincing discussion.

Some examples of business letters. Are the letters on the following pages good business letters? Would the writers get what they want in reply to their requests? What would happen to each letter in a business office?

830 Marshall St.,
Milwaukee, Wis.
June 2, 1927.

Jones & Company,
4211 Union Ave.,
Chicago, Ill.

Dear Sirs:

Please send me on or before June 16 the book "Lisbeth" written by Louise Cainey. It is selling for fifty cents. Enclosed you will find a money order for ($.55) which will pay for both book and postage.

Yours very truly,
Helen Riordan

This letter is excellent because the form is good, the arrangement is good, and it is clear and specific — no important detail has been omitted.[1]

Milwaukee, Wis.
June 5, 1927.

Curtis Publishing Co.,
Philadelphia, Pa.

Gentlemen:

I am sending herewith check for one year's subscription to your magazine. My address is 312–16th St.

Yours truly,
Mary Paulus

This letter is not good because it is not definite. What magazine? The company prints several. With what issue shall it begin? What amount is inclosed?

[1]Criticism by a classmate of the writer.

Perhaps it would be better to write the address above with the heading. It would be more prominent there.[1]

476 Ross Street
St. Louis, Missouri
December 14, 1927

North Sporting Goods Company,
66 Clark Street,
Chicago, Illinois.

Dear Sirs:

Will you please send me one pair of shoe skates, Model F, black leather? I enclose a money order for nine dollars and twenty-five cents ($9.25), the price of the skates in your catalog, and 25¢ for postage; if that is not enough I will send the rest. Please send the skates at your earliest convenience, as I am anxious to have them for the holidays.

Yours truly,
Robert Jones

That looks very clear and complete; Robert was careful even to arrange about the postage and its payment. But he was in for a cruel disappointment if he wanted those skates for the holidays, though he wrote, probably, in plenty of time; you will see why he failed if you look carefully at his letter. This and the one just before it are not zero letters, of course, but they must be counted as failures just the same because they mean writing two more letters, and very troublesome delay both to the firm and to the writer.

[1]Criticism by a classmate of the writer.

788 Riverside Drive,
New York, N. Y.
September 12, 1927.

North Bros. Manufacturing Co.,
Philadelphia, Penn.
Gentlemen:

Please send to the address above at your earliest convenience one "Yankee" tool book as described in the "Popular Mechanics."

Yours truly,
Henry Smith

Do they send it free? Doesn't he even inclose postage?

Business men are always glad to know where you saw their advertisement. Henry was right in putting that in.

OPTIONAL PROBLEM

Perhaps your father or some business man whom you know will tell you about letters that caused endless trouble because they were quite zero in value — could not be answered at all — or were failures because they required more correspondence. You may be able to get samples of such letters to show the class. And remember the "nixies" at the post office.[1]

You will find it interesting also to get samples of excellent letters if possible — letters in good, clear form, with every detail well planned and nothing omitted. You can make an album of letters, perhaps, with comments on each one, or a sort of scale of letters from zero to excellent, if you like, and bring it to school to exhibit.

[1] See chap. xi, p. 74.

CHAPTER XXXVI

MAKING COLLECTIONS

If you've ever collected anything, you'll be interested in these accounts of collections started by a plan for a school museum in which pupils could exhibit the collections they had made, mostly during the summer, and explain them to visitors.

My Hobby

I am collecting pictures of all sorts. I have pictures out of magazines mostly. Nowadays one may find many fine, colored pictures in magazines. It is interesting to keep these pictures, because they represent many things which one would like to remember about and see later on. Another good reason for collecting them is because of the fun of it.

I am also collecting posters, but these are so hard to get that I have very few.

George

Horse Shoe Crabs

This summer we boys made up a club. We were to find the largest and smallest horse-shoe crab, also the most perfect one. We had a prize of a 10¢ chocolate bar. I got the prize twice, once for the most perfect one and once for the smallest one. I have the perfect one at home, and if you have a School Museum, I will be glad to bring it.

Don

My collection of stones was found in Pelham, Westchester County. There are not many varieties. But there are quite a few specimens. Some of them have iron in them. You can tell when they contain iron, for then they have a rusty color. In fact it is rust, because the rain rusts the iron. There are some mixed rocks. Some are a mixture of quartz and mica-schist and other kinds. A few of these rocks I do not know, but if any one knows what they are, please let me know.

Dorothy

Stamp Collecting as a Hobby

This summer I spent quite a lot of my extra time collecting and pasting in stamps. I found it extremely interesting. You can learn a great many things from it, and you have some pleasure out of learning it. It isn't like studying a grammar (with apologies). You can learn the names of a great many small countries and colonies. It also teaches you to be very observant, as a small break in a line may mean a difference of a hundred dollars in value. Another interesting thing about stamp collecting is the trading of stamps. I traded some stamps with a boy in Japan last year.

The most valuable stamp in the world is worth $9,500. There are two copies of it. It is the one-penny Mauritius.

Quite a large part of my collection is inherited from my father. He had a very large collection when he was a boy, and therefore I have quite a large number of old stamps which are more valuable than new ones.

Paul

Minerals

It is most interesting to collect minerals because many of them are very beautiful and make nice ornaments, while others are just interesting to have. One can find out how different metals are extracted from some of them, and compare their weights. It is lots of fun to arrange exhibitions and class them in different classes. These are:

I. Acidic division III. Silica and Silicates
II. Basic division IV. Hydrocarbon compounds

Each of these has subdivisions.

The best book on minerals that I know about is "Manual of Mineralogy" by James D. Dana.

George

Optional problem: stories about "a struggle for life"

An Exciting Minute

One day I was out walking with a friend of mine when we came to a cliff. My friend said to me, "I bet you can't climb that rock," and I said, "I bet I can," so I started up. It seemed to me that I climbed for hours, though it couldn't have been more than five minutes. I climbed again for another five minutes, and then I stopped to rest and to get my bearings. I found I was on a ledge and that to climb any higher I would have to jump to a small projecting rock just out of my reach. I knew I could make it, so I jumped. I caught it as I expected, but I found that I had no foothold. I hung downward for a minute and then I saw that I couldn't hold on much longer, so I let go and dropped.

As I fell I thought. I knew that I would be at least fatally injured, so I wondered what the newspaper headlines would be next morning. "Boy killed falling from cliff," I thought would be a good one. I wondered whether I would have a nice funeral and I wondered how many carriages there would be in my funeral, and while I was still wondering I hit something and then — I sat up and rubbed my head. When I looked down on the earth I found that I was sitting on the floor, and when I looked up at the cliff I saw my bed and I said to myself, "Gee! Wasn't that a nice dream!"

The Sea Gets Insulted

This happened to me about two years ago in Greenwich, Connecticut. I was going fishing with my father, and the day was cloudy and that meant good fishing. We went about a mile out and we found an excellent place where the fish were biting well. We caught about ten or twelve, when the water got a little rough and the fish stopped biting. After a while we noticed the boat was moving, and then what did we see! The rope had broken in half and we were drifting toward the rocks. The waves grew larger and we thought the boat would be dashed to pieces, but by luck we were turned toward the small but rocky beach. We were driven up the beach and could not push off. Father got out and pushed; the boat got off, but father didn't. Luckily the boat was pushed toward the shore and Father jumped in. We managed to get back to shore safely after that.

CHAPTER XXXVII

SOME FIRE STORIES

Our Fire

In the morning at four o'clock I was awakened by my room filled with smoke. I roused myself and looked around, when suddenly mother came in and told me to get up and go out to the shop. I did so, and as I went out the door to my surprise I saw huge flames coming out of the windows of the laundry. When I got out to the shop I saw dad in his pajamas in the laundry door squirting Pyrene at the fire. Over towards the east the sun showed the first signs of coming up.

Gradually the big flames began to diminish in size and then they went out altogether, which left only smoke coming out of the windows. Dad went down in the pantry and drew up the hydrant and put out the fire altogether.

But who started the fire? The electric flat-iron had been left on, and it had burnt through the ironing board and set the clothes on fire.

The Triumph of the Fire Department

One evening I was sitting at the window when I saw flames bursting from the chimney of our neighbor's house across the lawn. I told my father, who ran down and gave the alarm. A big bell rang and all the firemen (who were really farmers) came

trooping from every side. The hose wagon was a spool on wheels pushed by a few firemen.

In the meanwhile our neighbor's oldest boy had climbed on the roof and was pouring water down the chimney. The fire chief came up to make investigation. He crawled along on all fours half way to the chimney, and apparently getting frightened he crawled back. Fortunately the boy had put out the fire by this time.

Evidently pleased by their success, the firemen departed.

OPTIONAL PROBLEM: THE RED CROSS HOSPITAL

Can you tell a story of some project that you and your friends enjoyed working on? Here is one about a "Red Cross Hospital:"

The sharp crack of a firecracker, the yelp of a dog, and the shout of a boy suddenly broke the stillness of a Fourth of July in the little village of Monroe.

"Somebody come here," shouted my brother, frantically jumping up and down, with a little puppy, which we commonly call Rags, in his arms. I ran out wondering what the trouble was.

As I ran down the walk my brother yelled, "A firecracker didn't go off and Rags went to see what the matter was, and it went off right in his face." This was rather jumbled in with caressing words to the dog, which was whining piteously.

I bandaged Rags' head as best I could, for he wriggled perpetually.

Just as I finished doctoring Rags, my brother's best friend came running along with Trot, a little terrier, in his arms. Trot yelped at intervals as if in pain.

"Trot hurt his leg on a piece of glass," said Frank, running up.

"Let's start a Red Cross Hospital," said I.

The boys gave a whoop each, and said, "You be the nurse and we will be the doctors that go and find patients."

We built a comfortable bed for the patients, but to my surprise and disgust the boys brought three large green caterpillars which when touched with a stick had curled up and refused to move. These we put on the bed, but as soon as we turned our backs they crept away. The dogs too kept running away. At last, much disappointed, the boys took their disobedient dogs home, as they would not stay in bed. For some time Rags wore a bandage, but he is all right now.

Irene

Here are some possibilities:

The Founding of Our Gang
Our Secret Clubhouse
The "Three Girls" Society
Our Lemonade Stand
"Dressing Up" and Going Calling
The Last Meeting of Our Club

CHAPTER XXXVIII

THE BEST EXPLANATION YET

Since this will be the last time to explain anything to the class this year, see if you can't find an unusually good subject, something you know quite well how to do, and plan to tell it so clearly that nobody in the class who is awake can fail to understand you.

Here are two very clear and good explanations. Notice how carefully they are arranged. The one on keeping flowers fresh is harder to plan than the straight explanation about the biscuits, which goes ahead very much like a story.

Keeping Cut Flowers Fresh

Flowers must always be somewhere in the home. Therefore I do my best to keep them alive as long as I can. To revive flowers that have been packed, I put the stems into boiling water. Then when I arrange them in the various vases of fresh water, I dissolve either a bit of camphor, washing blue, or charcoal. For roses and

violets, a little salt is better than camphor, etc. Every two nights I change the water, and leave the flowers inside a window. If I use tulips as table decorations, I drop a little wax on the calyx of each flower. This keeps them closed many days.

How to Make Afternoon-Tea Biscuits

To make about six biscuits use one egg; beat that until light. Then add two tablespoonfuls of sugar, one half teaspoonful of salt, three tablespoonfuls of milk, and two tablespoonfuls of fat (butter or lard). Mix these ingredients together. Then mix and sift one cup of pastry flour and two teaspoonfuls of baking powder, and add to the first mixture. Roll into a smooth ball on a slightly floured board; roll and cut into long strips about one half inch thick. Place in a buttered pan and brush the top slightly with egg. Then sprinkle with sugar and bake in a hot oven for about ten or fifteen minutes.

Here are more explanation subjects which may make you think of something you could tell; if you aren't helped by any here, try those in the Appendix, Sections XX, XXI, and XXIV, pages 434–438.

What a Hot Box Is
The Thresher Cylinder (Don't try explaining the whole thresher)
Why the Second Hand Goes Faster
A Spring Roller for Window Shades
Coaster Brakes—How They Work
A Silage Cutter
Making Soap
Teaching a Calf to Drink
A French Seam

Making Butter or Cheese
How Drawn Work Is Started
An Egg Beater
Making a Buttonhole

OPTIONAL PROBLEM

You may make your explanation part of a story, as the author of "Making a Prison" did. Perhaps you'll tell of a boy come from a city to the farm, who wants to see how things work; or of a new girl in the sewing or cooking class or in your kitchen at home, to whom you explain what she needs to know. But don't let the story part get long; the explanation is the main thing, and should have right of way.

CHAPTER XXXIX

STORY AND ORDER-LETTER CONTEST

A punishment I remember. All of us have done something that deserved punishment, and most of us have got it. Usually this doesn't seem so bad when we remember it as it seemed at the time. Often it is very funny to look back on what we did and suffered. One man told how his father used to take him "on a whaling expedition to the woodshed, and got plenty of blubber!"

Here are some titles of stories that seventh- and eighth-grade pupils have tried with good success:

Never Again
An Unjust Punishment (of course it was "the other boy" who really did it!)
My First Punishment
Learning What Was and Wasn't Mine
Running Away
Asking for Something
Never Again!
I Deserved It, Too
Spoiling My Dress
A Brand-new Suit—and a Romp

An order letter. Bring to class an advertisement of something you would like to buy if you had the money, or the name and address of the firm which

sells it, and all necessary information about size, price, and so on. You may select anything you really like, regardless of price.

Before you try writing your letter, make a list of the five necessary things every order letter *must* contain. That will help you to make yours complete. Then remember to be brief and to have your letter in really good form.

If you write in class a good business letter, telling in good form everything that it is necessary to know, such as we have shown you in the previous chapters, and if you address the envelope properly, your teacher may give you a blank check, to fill out and sign yourself, to inclose with your order. Of course the letter can't be sent unless you really have the money for what you want to buy; but you can imagine it is. Then you'll have the same feeling that your father or a business man has when he sends off his check for a thousand dollars for closing a large deal. This is good experience for you and helps you to see how real business goes on.

Next week is the last chance at the final Sentence Recognition and Grammatical Correctness tests, and the Parallel Form Test. Before taking these, you had better review any lessons in Section B, "The Tool Shop," that seemed difficult to you. And especially, even if you have already made a mastery grade on them, you will do well to look over the last of the Sentence Lessons. Now is the time to take out insurance, so that you will be sure to do really excellent work in the final tests.

CHAPTER XL

LAST CHANCE AT ARGUMENTS!

See who wins the class vote in the following argument on keeping hens. Which one keeps to one point best? Does he give enough details about the point to make a strong case?

Resolved, That It Pays to Keep Hens

For, or affirmative:

Hens are good pets because it does not cost much to feed them. They lay eggs, and you can sell them and pay for their food. You can raise chickens and sell and eat the fries. Sometimes you can make quite a sum of money, and you have the pleasure of seeing the little chickens and showing them to your friends.

No, or negative:

Hens are not good pets because they are more trouble than they are worth. Their food costs a lot of money, and when eggs are high, they won't lay. You have to get up early and clean the coop before school and give them fresh water every day, and they always scratch it full of dirt. You forget to gather the eggs until you have put on your slippers, and then you have to change again, or you forget to lock up until it is dark and perhaps it is rainy. You have to go out in the wet and get your shoes

muddy, and your mother scolds you for tracking up the floor. I never had luck with little chicks. They always died.

Take this subject, or one of those in the Appendix, Section IX, page 429, and see who can write the best clear argument about just one point. Be sure to give actual examples that we can see and feel to illustrate what you say so that we can't help believing it.

You may take "What I Like about—" (some book or picture) if you prefer. Or you might take a proverb like "Haste Makes Waste" or "All Is Not Gold That Glitters" and illustrate that.

If you take your first sentence to your teacher and tell her what you expect to say about your subject, you may, if there is time, be allowed to give your argument in class instead of writing it, or to do both for extra credit.

A friendly letter. If you have a letter to write to somebody, you had better plan to write it in class, for a final proof of how well you can do. Keep your eyes open for things a foreign child would be interested in hearing, or an absent classmate would be specially glad to hear about. If you make a list of things like this, you will be quite ready for the chance to write a letter in class, if there is time.

FINAL COMPOSITION CONTESTS

You can now measure just where you are in composition, and compare your scores with those of thousands of children in your grade, by the following tests.

If your teacher measures your story and your letters in chapters XXXIX and XL by any of the composition scales, or helps you and your classmates to do so, you will be able to see how you compare with pupils in your grade in many places.

To be accepted, your stories should be up to standard in form, including good, clear manuscript:

1. They should contain not more than one *comma-sentence* or *phrase-sentence.*
2. They should have all the words on your proofreading chart correctly spelled, and not more than two other words in the "Spelling Demons" lessons misspelled.
3. The correct forms on your proofreading chart should be always correct in your story.

Your score on each point of the form or proofreading test will be a good way of showing (1) how much you have improved in these points this year, and (2) what standard you have reached. In most of these points the only worth-while achievement is 95 to 100 per cent. No doubt you are now ahead of the grade standards on this test; but the important thing is to know how near mastery you are.

The same is true of the Grammatical Correctness Test and the Sentence Recognition Test. Your teacher will give you the grade standards, but the really worth-while achievement here is *mastery* or *Excellent.*

Finally, you should make a grade of at least Fair (80 per cent), as marked by your teacher, in the oral argument or story (chaps. XXXIX and XL) before your class. This means telling what you have to say clearly, so that it can be heard and understood by everybody, and interestingly, in a few good, separate sentences, with live details. Perhaps you will have only four or five sentences, but your work will be accepted if these meet the standard suggested.

This is not a very steep hill for you to climb; most of you can do it easily, and will have higher grades to correspond. But it means *mastery as far as you've gone,* and that is worth everybody's time to get and clinch.

SECTION B

TRUE eloquence consists in saying all that is necessary, and nothing but what is necessary.

THE TOOL SHOP

FOR CHOOSING AND SHARPENING YOUR TOOLS

Here is your kit of tools to be used as they are needed. With every tool come directions for its use. It is for you, your classmates, and teacher to decide upon the tool that best fits each task. Just as it would be foolish for you to take lessons in using a hammer if you have been doing so skillfully, so it would be useless to spend time learning to use these tools if you already know how. Tests are given to help you make right decisions in these matters. Difficulties that arise in your daily speaking and writing will also guide you to the right tool.

Your work in the chapters in Section A and your teacher will tell you what tools you need; this will help you know the tools and keep them sharp.

Remember that all the exercises in "The Tool Shop" are just practice exercises for your use and benefit. Your score on them will be useful to you as a reminder of what you need to work on; but your final success in junior English depends on just two things:

1. Your grades in the final tests at the end of each term

2. Your own speech and writing—when you tell stories, write letters, explain, argue, and so on. This is of course most important—much more important than the tests, but it must include using the right forms, as noted in the Final Composition Contests, pages 253 and 254.

So it is *your* business to see that you get enough practice. "The Tool Shop" can only help you find what forms are right and necessary, give you a little practice, and suggest how to get more. Then it's your turn. Nobody can master these lessons for you. If you see they are necessary to you, you will go ahead and get mastery yourself.

I. Preliminary Tests
   Briggs English Form Test Alpha
   Intermediate Sentence Test I
   Test of Grammatical Correctness A
II. Sentence Lessons 1–25
III. Sentence Punctuation
IV. Spelling Lists—300 Demons!
V. Pronouncing Words
VI. Singulars, Plurals, and Possessives
VII. *Good* and *Well*
VIII. *A* and *An*
IX. Verb Agreement
X. Some Irregular Verbs
XI. Verb Tenses
XII. Some Negative Words
XIII. Pronoun Case
XIV. Pronoun-Agreement Exercise
XV. Commas and Quotation Marks

I. PRELIMINARY TESTS

BRIGGS ENGLISH FORM TEST ALPHA[1]

Name..... Grade..... Date.....

Here are twenty sentences printed without some necessary capital letters, commas, apostrophes, and end punctuation. In some cases two or more sentences are run together.

Read over each group of words so as to get the meaning. Then in the proper places put capital letters, apostrophes, necessary commas, periods, and question marks.

When you have finished, sit quietly while the other pupils work.

1. birds sing
2. Where is the fire
3. In april the apple trees were in bloom many motorists stopped to admire them.
4. The boys hat was torn but his clothes were neat.
5. the girls are sewing this morning.
6. Who is the man standing by the window
7. Last wednesday morning the package came unfortunately we were away at the time.
8. The childrens shouts could be heard above the roar of the train but no one paid any special attention to them.
9. from her seat under the tree the girl could see every person who passed down the winding road

[1] Published by Teachers College, Columbia University, New York City. Copyright, 1920, by Teachers College.

10. Whose book is this with the cover torn off and with scribbling and drawings on all the pages
11. Soon after we returned from the west we began to receive complaints from our neighbor before that time we never suspected the dog of killing chickens.
12. On shipboard the sailors beds are canvas hammocks that are slung by ropes from the ceiling but in barracks the men sleep on cots.
13. early in the morning of that ever memorable day automobiles arrived from every section of the country rolling into town with much noise and raising great clouds of choking dust
14. In the beginning of his administration what was the greatest task that confronted the newly elected and inexperienced mayor of the sleepy little village
15. In america we need five hundred million bushels of wheat each year for our bread getting five hundred million out of four hundred sixty million is a problem difficult for any mathematician to solve.
16. We had known of Charles singular desire to become a comic actor but until we saw the play last evening we had not suspected that he had any real talent for making people laugh.
17. after the usual preliminary practice by both teams in batting and fielding the umpire called the men together at two o'clock to impress upon them the need of observing the rules in this particular game with the greatest care possible.
18. After closing the store at night what do you think this old man with no family and no acquaintances speaking his native tongue could do to amuse himself until bedtime

19. In all the history of the village there are a few stories of genuine pathos one of these concerns a young kentucky boy left an orphan by the sudden and accidental death of both parents they were on a visit to their parents at the time of the tragedy of which we have heard.
20. Here and there on the dusty shelves of Higgins & Browns dilapidated general merchandise store the boys found cans of salmon and corned beef but their appetites were not whetted by thoughts of a meal of tinned food without a morsel of anything else to go with it.

INTERMEDIATE SENTENCE TEST I

Pupil's name.....Grade.....School

Age.....years.....months Date.....

This is a test to show whether you know where a sentence stops.

Read each group of words carefully so as to get the meaning. Then put in periods and capital letters, or take them out if they are wrong, so as to show where every sentence really ends. Be sure to make all marks very clear and plain.

Make no changes at all in the wording.

1. Has your little girl read Sammy Jay, Peter Rabbit, and Andersen's Fairy Tales, they are certainly good books.
2. The father was Lone Bull, he was so headstrong that he would take no advice.
3. Little Women is good too, we are reading it now.
4. Dr. Dolittle went to the king's palace, the king would not let any white man travel in his land.

5. That night Polynesia the parrot went to the palace, he went through the kitchen window, which had been broken the week before.
6. Write us soon and tell us a story of your boyhood days. About baseball and going swimming.
7. Now came the hardest job it was making the arms.
8. "Oh, Edward, isn't it hot, don't you wish you had a drink?" I cried.
9. Your letter was very interesting to me, we are reading the book of Heidi the next book I read is going to be Little Men.
10. I like the part where Heidi has the nightmare, none of us have finished the book yet, but I am going to finish it on Thanksgiving Day.
11. I hope you send us a test as soon as you can, in the last one I got 95, and I want to get 100 in your next test.
12. The dog tried to catch the rabbit, but it was no use, the men saw this and let all the dogs go, they ran like deer over the frozen ground.
13. Get this book to read, it is very good.
14. The boy did not believe him. And ran as fast as he could.
15. I kept on till I had enough money, then I went to the store and bought me a bicycle.
16. After walking around for a while. He felt someone tap him on the shoulder.
17. I got Robinson Crusoe at the library, it certainly was a fine book from beginning to end.
18. While waiting for someone in the library. You can read a good story in a magazine.
19. Running Eagle and Lone Bull's Mistake are the best books I have read, they are about Indians.

20. Letitia looked all through her aunt's bureau. Trying to find the key to the blue door.

When you have finished, go back over your work to see that there are no mistakes. Make this your very best work.

TEST OF GRAMMATICAL CORRECTNESS A

Name..... Date.....
Grade..... School.....

Read each sentence through carefully; then write on each blank line the **one word** needed to complete the meaning and make good sense.

One word is the **most** you may write in any blank, excepting in sentences marked*. But you will be marked wrong if you do not put a word in every blank.

Make no change where there is not a blank to fill in.

1. Every pupil must do ..... own work in this test.
2. Mary is still ..... down on the couch, sound asleep.
3. Why didn't you come to the picnic yesterday? Didn't you know you ..... invited?
4. *The boys were working hard helping Tom whitewash the fence; it looked ..... they enjoyed it. (*In this blank write either **one** or **two** words, whichever you think best.)
5. *John is bright, but he failed in history; he ..... to have worked harder, oughtn't he? (*In this blank write either **one** or **two** words, whichever you think best.)
6. *I wish you ..... been invited; I would ..... gone if you had. (*In the first blank write either **one** or **two** words, whichever you think best.)

7. These apples taste sour, but I like ..... kind in the other barrel very much. **(Only words with four or more letters** will be counted right in sentence 7.)
8. *I ..... no marbles left in my pockets. (*In this blank write either **one** or **two** words, whichever you think best.)
9. Don't try to hold that dog; ..... go of his collar!
10. Don't you notice that her children's hair ..... always neatly brushed?
11. Miss Jones, ... I please leave the room?
12. Mother told Johnnie to ..... down in his little chair and rest awhile.
13. Let's go down to the river; Mr. James invited you and ..... to ride in his boat. (Don't use any person's name in this blank; use a **pronoun.**)
14. *I ate my supper long ago, John. Why ..... you had yours yet? (*In this blank write **one** or **two** words, whichever you think best.)
15. He doesn't play tennis ..... enough to beat me.
16. I happened to see lightning strike a tree a block from our house last night. I'm sure you have never ..... lightning so close.
17. Your uncle ..... here to my room to see you yesterday.
18. I didn't do anything wrong; I ..... the work just as you told me to.
19. Miss Smith is trying to ..... us arithmetic and spelling.
20. When you add or subtract, you must have each figure exactly in ..... own column.

II. SENTENCE LESSONS

Sentence Lesson 1

STATEMENTS—ASSERTIONS

We must know about how a sentence is made if we are to be perfectly sure of its beginning and end, and write so that everybody can easily read what we say. First we must find out what it means to *state* or *say something*.

I. Which of the following groups of words really *state* anything?

1. Dogs bark
2. Hens cackle
3. Tomcats howl
4. Shanghai roosters
5. Mother scolded
6. Running races
7. The cattle lowed
8. The lowing cattle
9. A blazing fire
10. My aunt laughed

You don't have any real trouble, do you, in finding out which ones of these really *state* or *say something?* If I say *A Shanghai rooster*, you will look as if you are waiting for me to go on (if you're polite or interested), or say "Well?" or "What about the Shanghai rooster?" If I say *Running races* or *The lowing cattle* or *A blazing fire* I merely *name* something to talk about, but I don't *say* or *state anything* about it. Until I do, of course, I haven't really a sentence or anything like one. Which of the

groups of words on page 265 could really have a period after it to show a completed statement? Which groups could not?

II. Now see whether you can make a perfect score of these next groups of words. How many of them can have periods? How many of them can have none?

1. A very fat man
2. The wind raged
3. Uncle John snickered
4. A tremendous bull
5. A raging lion
6. The lion grunted
7. Father returned
8. Laughing boys
9. The deer leaped
10. Everybody cheered

III. If you didn't get a perfect score on these ten, talk over your mistakes with the teacher or with one of the pupils who did make a perfect score, and then try the following ten groups. Be sure you can do this work with a mastery grade before you go on to the next lesson, because you will make smooth progress only by full *mastery* of each lesson.

1. Goats butt
2. Bucking bronchos
3. William scowled
4. We ran
5. Nobody answered
6. A ravenous tiger
7. A tiger growled
8. Silly remarks
9. A running broad jump
10. My dog leaped

Sentence Lesson 2

The Predicate

If you have made a mastery grade in knowing whether groups of words are statements or not, you have an excellent start on sentence grammar, or the study of how sentences are made. Now for the part of the sentence that does the stating:

The bright sun shines The bright sun shining
The bright shining sun

You have no trouble finding which of these groups of words *states:* here, one word does the chief work in stating, *shines*. *Shining*, though it is very much like *shines* and is even longer, does no *stating* at all! In the following word-groups, find which words do the stating. But be careful! Some groups do not state at all because they have no **predicate.** *The bright sun shining* is such a group; *shining* does not state and is not a predicate; but in *The bright sun shines*, *shines* does state and is a predicate.

Write on your paper the number of the exercise, the number of each group of words that has a predicate, and the predicate, or part that *states*.

I

1. Barking dogs
2. Rover barked
3. A boy yelled
4. Marjorie giggled
5. A howling chorus
6. Bulls bellowed
7. A heavy rain poured
8. The pole vaulter fell
9. At last Christmas came
10. A furious bellow

Did you get 100 per cent for seven predicates? If you did, that was fine! If not, keep after it

with the following exercises and, if you need them, with the Supplementary Lessons on sentences (pp. 270–271) until you do make a *full mastery grade*. Nothing less than that is worth getting on these lessons!

II

1. Wandering gypsies
2. Deer easily jump
3. A tremendous jump
4. The rabbits fled
5. Six mosquitoes buzzed
6. Little Tommy grinned
7. A waiting game
8. A little boy crying
9. Everybody danced
10. Marcus followed

III

1. All the boys huzzaed
2. Afterward Henry arrived
3. Some barking dogs bite

Be heedful! Which is the real predicate?

4. Before noon the ship sailed
5. The boy on my right interrupted
6. A man on the corner waiting
7. Words angrily spoken

Anything stated?

8. Jim finally spoke
9. Mary simple disappeared
10. A dog led by a chain
11. In the march Ruth led

Any statement in sentence 10? in sentence 11?

Sentence Lesson 3

THE SUBJECT

If you have made a mastery score on predicates, this next lesson will be rather easy for you. For if you know the part that says something, it is no trouble at all, if you keep wide awake, to find what it says something about—the **subject.** In the next group of sentences, find first the predicate and then the subject:

Harry's mother scolded.

Scolded does the stating or asserting, of course. Now *who* or *what* scolded? Did *Harry's mother?* Yes, *Harry's mother* is the subject. If you get into the habit of talking to a sentence like that—asking it questions and demanding sensible answers before you let it go—you should always get real mastery grades in grammar.

Find first the predicates in the sentences on the following page, and then the subjects. You may make two columns on your paper, the left one headed "Subjects" and the right "Predicates," and put in each the words that belong there, like this:

SUBJECTS	PREDICATES
1. Harry's mother	scolded

Or you may underline the subjects once and the verbs twice:

1. Harry's mother scolded

If there isn't any predicate, don't put one in!

1. The doctor called
2. Rover snoozed happily
3. Sleeping dogs
4. John groaned
5. Jimmy listened with both ears
6. The terrier raced
7. A good king reigned
8. The good little girl smiled
9. A lost doll
10. The lurking bandit

Did you get seven predicates and their subjects? There are besides three extra subjects without any predicates. The words *sleeping*, *lurking*, and, in this case, *lost*,[1] you might call imitation verbs or poisonous toadstools, because they look all right and fool you, but don't *do any chief asserting*, or *say anything*.

Supplementary Grammar for Sentence Lessons 1–3

a. Which of the following state anything? Write *no* for those that don't.

b. What is the *predicate* in each statement?

c. What is the *subject* in each statement?

I

1. Cawing crows
2. The boys chortled
3. My mother sews
4. Father reading the paper
5. The fire smoked
6. A trip to the woods
7. Our bird sang
8. Singing birds
9. We girls exclaimed
10. The skating rink

[1]But later you may find *lost* doing real asserting or stating. Watch it! See *led* in the last two sentences in Sentence Lesson 2, p. 268.

II

1. Grandmother came early
2. I whistled
3. The rustling leaves
4. The storm raged
5. The wind howled
6. The pouring rain
7. Rustling leaves
8. The brook murmured
9. Bugs rapidly crawl
10. Water-bugs skitter

Sentence Lesson 4

HARDER PREDICATES

The subjects of sentences you have been studying, like *Barking dogs* and *The good little girl*, sometimes have several words in them. The predicates sometimes have several words also. We shall look at these more carefully later, to see just what they are made of. At present, you are doing mastery work if you can separate the subject from the predicate clean and clear, with no mistakes, in the next group of sentences. You might draw a good straight line down the middle of your page, and put all subjects to the left and all predicates to the right, like this:

The good little girl	was smiling
The doctor	called later
Fifty elephants	trumpeted shrilly

I. Now see if you can get 100 per cent on these sentences:

1. My Aunt Tabitha went calling
2. Five thousand automobiles were honking loudly

3. My best hat had completely disappeared
4. Little Jonas began crying
5. I had never gone to school before

Watch carefully! What is *stated* or *asserted*? Be sure you get all of it!

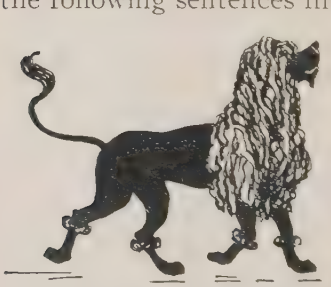
6. Henry had been resting all morning
7. A large black balloon soared in the still air
8. A furious tiger tearing his meat

Stop, look, and listen! Any stating or asserting here?

9. A lithe gazelle leaped gracefully from the bushes
10. The pretty village lay in a fold of the hills

How many made 100 per cent? Those who did have reason to be proud of completing creditably their first round of sentence lessons. They can go on to the harder problems beginning with Lesson 5.

II. The others had better fight for mastery with the following sentences first, before going farther:



1. My father never speaks twice
2. The small boy was crying earnestly
3. You were running too jerkily
4. A prim little poodle was trotting mincingly by
5. Arthur was then ruling in Britain
6. The noble steed was plunging wildly
7. A big black bear waddling along
8. I had been visiting in the village

9. The road had been poorly repaired
10. My dear Aunt Mehitabel was last seen in Boston

Now, if you have mastery in these lessons, you should be ready to get 100 per cent on correcting non-sentences incorrectly marked as sentences in the practice exercises on pages 341 ff.

If you haven't a mastery grade yet, mark all true subjects and predicates in Sentence Lessons 1–3, pages 265–271. Better not go on to Sentence Lesson 5 until you are absolutely sure of these simple subjects, predicates, and sentences.

Sentence Lesson 5

The Wandering and Asking Predicate

I. If you have 100 per cent on subject and predicate so far, probably you can catch the predicate when it dodges and tries to hide from you, as in the following sentences. But be careful! Not all these groups of words are sentences; some of them have no predicates at all.

1. Next came the camels

Where is the stating or asserting part? Yes, *next came*. Who or what came next? Yes, the *camels*. Which goes in the left-hand column for subject? Which in the right, for predicate?

2. Elephants coming slowly

Has this any predicate? Does it say or state anything?

3. Down went McGinty
4. Out goes he
5. There goes Herbert
6. Then came the refreshments
7. Where were you?

Does *where were* do the work of a predicate? It doesn't state, but it asks a question clearly. That is just as important, and it is another mark of a predicate. Sometimes it is easier to turn questions into statements: "You were where?" before looking for their predicates.

8. How is Mrs. James?
9. Over there is my hat
10. Yonder lurked the savage enemy

Here you have learned two new things about predicates: (1) they don't always come where you might expect them in the sentence; you will find them very agile in dodging about; and (2) they sometimes ask questions instead of stating or asserting; but as this is just as useful a kind of sentence as a statement we are glad they can do that. A question is only a statement hind side foremost, anyhow, and you can turn it about before looking for its predicate and subject if that will help.

II. Now, see if you can get 100 per cent on the following *wandering* and *asking predicates* and their subjects:

1. There goes the cat
2. Whence come ye?
3. Swift flew the fatal arrow

4. Where are the boys?
5. Slowly rose the balloon
6. Loud laughed Robin Hood
7. There was my uncle
8. How are you?
9. Overboard went Harvey
10. Proudly paced the sturdy steed

This arrangement of sentences is commoner in poetry than in ordinary stories, and we find it in old-fashioned tales. Which ones of these sentences would you find in common, everyday speaking?

If you haven't made 100 per cent in finding this kind of predicates and subjects, work in the Supplementary Lessons below until you do make 100 per cent. When you have these lessons mastered, you can play tag with still more elusive subjects and predicates.

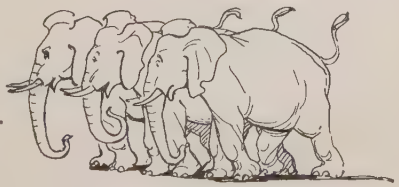
Supplement—Lesson 5

I

1. Dressed in his Sunday clothes
2. Down fell the child
3. Louder rose the cry
4. Next came the band
5. Slowly came the children
6. Where is my boy?
7. Three geese in a flock
8. Up sprang Robert
9. Slowly walking down the street
10. She sadly left the doorway

II

1. How is he?
2. The long train swiftly approached
3. What was it?
4. Boldly rushed the robber
5. There come the three elephants



6. How is my uncle?
7. Bravely rode the knights of old
8. Rapidly fell the rain
9. Swiftly flowed the river
10. The men marched past

III

1. There stood the robber
2. The boy calling to his friend
3. The blazing fire
4. Loud roared the lion
5. Fiercely blazed his anger
6. Then came the clowns
7. Shrill screeched the whistle
8. Loud banged the thunder
9. How was Henry here?
10. Madly rushed the frightened animals

IV

1. Overhead swung the trapeze
2. Anxiously the mother waited
3. Under the bridge we went
4. Showering him with rice
5. Where is Jerry?
6. Who called last night?
7. Who goes there?
8. What report came in?
9. In vain she pleaded
10. There comes the train

Sentence Lesson 6

The Hidden Subject

Close the door. Come here. Wait for me.

Where is the subject in these sentences? Something is clearly stated or asserted; in fact, it is so strongly asserted that we say it is a command, and you know that a command *says something!* Now, who is the subject of the command?

Why, of course, *you*—whoever the command is addressed to. The *you* is not usually spoken or written at all; at least, *You shut the door* or *You come here* isn't as polite as the other way, is it? What word is usually added in courteous commands? Yes, *Please close the door* or *Come here, please*, is more polite. Is *please* part of the subject or part of the predicate?

I. Find whether all the following say something—state or command. If they do, what is the subject? If it isn't there, what is the *understood* subject? Write the predicate after each number that has one:

1. Sit over here, please
2. Lend me your eraser
3. Borrowing an eraser
4. Sing do, mi, sol
5. Please be quiet
6. Look sharp!
7. A burned finger
8. Don't go near the stove
9. See my new hat
10. Clear the tracks!

If you speak the name of the person to whom you give the command, for example, *Harry, bring my slippers, please*, is *Harry* the subject of the sentence? What is the difference between *Harry brings my slippers* and *Harry, bring my slippers?* What is the subject of the first sentence? of the second?

Don't get fooled by the next group of sentences. The name of the person spoken to or commanded,

called the *word of address*, is not part of either subject or predicate; you can just leave it out, for *you* is the real subject every time, even if it isn't there!

II. Now find the real subject and predicate in these:

1. Bring me the book
2. Look out of the window, Jack
3. Jack looked out

Is sentence 3 a command? If it is, what is the subject?

4. Polly, put the kettle on
5. Come over after school, boys
6. Rover, lie down
7. Rover obeyed promptly
8. Ruth, try this fudge
9. Please give me dark meat
10. See the flames shoot up!

Supplementary Grammar for Sentence Lessons 5–6

In the following groups of words put all subjects in the left-hand column, all predicates in the right; write *no* for all groups which are not sentences or statements:

I

1. Everybody had gone
2. Elsie is coming
3. Margaret would have screamed
4. The horses are prancing
5. He was not answered
6. Joan had been crying
7. You have finished
8. Thomas was listening
9. Our house has been painted
10. I can surely come

II

1. Here comes Jerry
2. Up spoke Tiny Tim
3. A bent golf club
4. Who whispered?
5. Where were you?[1]
6. Down went Humpty Dumpty
7. A spoiled egg
8. Whence cometh he?
9. Deep lay the wintry snow
10. A broken window

III

1. Come!
2. Obey quickly
3. Look out for the dog!
4. Be courteous
5. Look in carefully
6. Please come home at once
7. Always be on time
8. Try harder
9. Do not scowl
10. Don't hint for cookies

IV

1. Away flashed the deer
2. A smoking lamp
3. Late lay the sluggards
4. A torn pinafore
5. Where are you?[2]
6. Who went home?
7. Loud howled the storm
8. A punctured tire
9. Whither goest thou?
10. Along came Henry

V

1. Charge, Rover
2. March on
3. Keep your shoulders back

[1]Does *were* do any stating or asserting here? Yes, we'll find these words *is, are, was, were,* and so on, most useful in predicates.

[2]Do *is, are, was,* and *were* assert, really say something? You will find them, and also *do, does, did, have, has, had,* among the very commonest and most useful parts of predicates.

4. Shouting commands
5. Go with me, please
6. Please hurry
7. Look out for snakes
8. Guard us this day
9. Keeping still
10. Hush, please

VI

1. Get out of the way
2. Now scoot
3. Forgive me
4. Pardoning us
5. Excuse me, please
6. Come along quickly
7. Run for your life
8. Shout, "Hurray for Tige"
9. Be good
10. Please give me some flowers

VII

1. Drink, pretty creature, drink
2. Listen to the music
3. Fold your blankets carefully
4. Put away your things
5. Follow on
6. Looking at the sky
7. Please lock the door
8. Watch your step
9. Go slow
10. Be careful of your money

VIII

1. Earn your living honestly
2. Save your money
3. Hide me, quick
4. Look out for the cars
5. Jim, look at this fish
6. Forget me not
7. Remember your ticket
8. Forging ahead
9. Pull steadily
10. Keep a clean page

IX

1. Stopping to rest
2. Get ready
3. Go
4. Answer me, please
5. Think about this
6. Sponge out the record
7. Dance to the music
8. Keep in step
9. Eat slowly
10. Chew all your food

Sentence Lesson 7

Hide-and-Go-Seek Predicates

These predicates are better at hiding than any you have tried, because they don't go to one place and hide all in a bunch, but scatter into several places and make you look thoroughly for them. Luckily they can't run into goal while you're looking! You can take your time and track them all down until you find every one.

Gradually the clouds cleared away.
Slowly the balloon rose.

Does *gradually* belong to subject or predicate? What cleared away? *Gradually the clouds* or *the clouds?* What did the clouds do? Yes, *gradually cleared away.* Now try the same questions on *slowly* before you decide about it. Talk to the sentence, ask it questions, and make it answer them!

If you do that, you should get 100 per cent right away on the sentences with hide-and-seek predicates.

Arrange your sentences as follows:

Subjects	Predicates
the clouds	gradually cleared away
the balloon	slowly rose

I

1. Bravely the men responded
2. There on the hill the mustang stood
3. On the church steeple, watching the game

Any statement or assertion in sentence 3?

4. Wildly the church bells pealed
5. Soon a bright flash could be seen
6. Never had an hour gone so fast
7. Away off on the horizon a small boat disappearing
8. A blind man led by his dog

Does it *state* that the blind man led the dog, or simply mention a blind man with a dog leading him, and make no statement or assertion?

9. Into the alley rushed the crowd
10. Far down the valley a poor charcoal burner lived

Everybody who has made 100 per cent on these subjects and predicates may well feel quite proud; for if you can do these, it will be very hard indeed for any of our sentence lessons after this to fool you. The mastery pupils can help the others with supplementary exercises, or be free to read, or write optionals.

Very probably most of you will have to do still other sentences from the supplementary exercises. You needn't feel discouraged about that. You are not likely to discover any greater difficulties later

on, so just set your jaws hard and go in to master this hill. After that, you can climb almost anywhere.

II

1. When is the great game played?
2. Where were you hiding?

Remember that you may turn a question into a statement before looking for its subject and predicate if you find that the easiest way.

3. Gone are the good old days
4. Why was Lucy crying so bitterly?
5. Why have you boys been loafing?
6. Over there once stood an ancient palace
7. Never had Bob worked harder
8. How did you come out?
9. Have you seen my new racket?
10. Presently everything was peacefully settled

Another group for those who did not make a perfect score on this hard lesson the first two times:

III

1. Sadly and bitterly he spoke
2. Soon were four boys admitted
3. Why has Jack been left out?
4. Have you ever visited the caves?
5. How was the new member treated?
6. At last the girls were contented with their share
7. Nowhere do men work harder for food
8. In that field prize turnips were grown last year

9. How far had the Scout walked before lunch time?
10. In a football game, keep watching for fake plays

Can you find the subject here?

More supplementary sentences on hide-and-go-seek predicates:

IV

1. What are you doing?
2. Smoking a pipe
3. Where is my little dog gone?
4. The children were coming
5. Slowly and sadly through the doorway came the child
6. Why was that boy screaming?
7. Never shall I forget the day
8. How did you succeed?
9. Once upon a time a wicked queen lived
10. Never was a harder lesson mastered

V

1. In which place were the boys skating?
2. In that court the winner was crowned
3. On which side are you voting?
4. Have you seen Jane's violin?
5. Suddenly everything grew dark
6. Why were the girls laughing?
7. Over on the hill once stood a farmhouse
8. Lost is my hope of success
9. Presently all the classes will be evenly divided
10. Never have I forgotten that experience

VI

1. Where shall we find them?
2. How can the example be worked?
3. How was the new teacher liked?
4. Are you willing, Mary?
5. At last the boy had decided upon his course
6. Have you visited your aunt this summer?
7. Nowhere are schools better attended
8. In a hard place, never give up
9. When will you return?
10. Who has seen the wind?

VII

1. What is troubling you?
2. Which ribbon is found?
3. When is he coming?
4. Who is chopping the tree?
5. Never shall I forget that lesson
6. On the hill the church is still standing
7. Over the side of the ship the boat was lowered
8. Some one was coming fast
9. At last my father had come
10. Which book was chosen?

Sentence Lesson 8

The Simple Subject[1]

Now, if you have a mastery score on subject and predicate, you are ready for the next step.

[1] Also called *subject substantive.*

In the sentence *One of my friends —— here* do you say *was* or *were?* Finding the whole subject, as we have done so far, won't help you settle that. The question is whether it means *one was here* or *friends were here.* Which is meant? Yes, *one was.* You have succeeded in picking out the *simple subject,* the *chief word* that names what you are talking about. Many times that is important; you need to know not only what you're talking about, but the *main thing* you are talking about, of course.

I. Can you find the simple subject in all the sentences following?

1. The boy with the freckles is Harry

Predicate *is Harry,* of course. Now, *who* or *what* is Harry? *Freckles* or *boy?*

2. A man with tattoo marks on his arms danced a hornpipe

3. The worst of the highwaymen was condemned to death

4. Some of the passengers were robbed

Were all the passengers robbed? No, only *some* of them.

5. The large nursery[1] in the old house is silent and empty

6. The tickets of the late-comers were refused at the gate

7. The village in the high mountains was left desolate

8. A mass of tangled wire and broken parts fell to the the ground

[1] Better find just one word as subject. What *is silent and empty? Nursery* or *house?*

9. The tallest trees[1] in the mountains fell in the gale
10. A few of my friends spoke severely to me

Who spoke? All my friends? or a *few?*

II. Supplementary sentences for mastery grade:

1. A beautiful view of valleys and mountains was spread out before us
2. The barefooted friar on his ambling mule smiled in passing
3. Jerry, with all his wages in his pockets, started for home
4. The big dog with the lop ears rushed at Johnny
5. The first lines of the story made me tense with excitement
6. Never had Henry hurried so fast!

7. Where was the owner of the apple orchard during the storm?
8. A number of the small boys were caught climbing the fence.

Were all the small boys caught? No, only a *number* of them.

9. A rare and beautiful violin was given to Jane.
10. The distance between the two villages was quickly covered.

When you have a mastery grade on the simple subject, you are ready to handle verb-agreement, pages 373-380. That lesson will give you more good practice at picking out the simple subject.

[1] What *fell in the gale? Mountains* or *trees?*

If you need more practice on separating complete subject and predicate, the sentences in Lesson 8 will make a good supplementary exercise.

Sentence Lesson 9

The Verb

Now we are ready to tackle the **verb,** the chief word in the predicate. It is the main word that says something, or asserts, asks, or commands. See if you can find it in these sentences:

I listened with both ears.

Jimmy eagerly trotted home.

You can readily find the subject and predicate here. Now, try *Jimmy* with each word of the predicate to see which one does the chief *stating* or *asserting* about Jimmy. *Jimmy eagerly? Jimmy home? Jimmy trotted!* There we have it. So, not *I with both ears*, which is funny but doesn't assert, but *I listened* is the main assertion or statement. That is the way to find the *verb* in the predicate.

I. How many can get 100 per cent on the verbs in these sentences?

1. Tommy grinned broadly
2. Harriet walked away
3. I replied very slowly
4. A dog tied to a tree[1]
5. Prudence danced clumsily
6. The men retreated in haste

[1]Any *statement* or *assertion* here?

7. Jane bawled lustily
8. A hunter pursued by a bear[1]
9. The steamer rolled fearfully
10. The storm soon stopped

II. For all who did not make a mastery grade:

1. The horse ambled along slowly
2. Who swam across the channel?
3. Nora answered clearly.
4. Harry teasing his sister
5. Late flowers bloomed everywhere
6. Some men scowled
7. Everybody cheered generously
8. We swam joyously about
9. The bear followed fast
10. Mildred cried for a while

Sentence Lesson 10

Verbs of Two or More Words, or Verb Phrases

John had been scolded. I have come.

The *verb* or chief asserting part of the sentence sometimes needs two or even three words to do the main part of the saying or asserting. What we chiefly assert is not that *John had*, or *John had been*, but that *John had been scolded.*

[1]Any *statement* or *assertion* here?

But other parts of the predicate are not *chief* asserting parts; they tell us such things as when, or where, or how, for instance.[1]

John had been frequently scolded.
I have come for the mail.

Here we have to pick out the verb, the *chief asserting part* of the predicate, from its various hiding places and piece it together. Here is something that will help you find it; each part of a true verb is *made out of a verb* that can if necessary do *chief asserting* all alone. You can test this by saying *I have, you have, he has, I am, you are, he is;* each of these is an assertion, you see; or *I scold* (or *scolded*), *you scolded*, or *I come, you come, he comes.*

Here are some illustrations of the way to find the whole verb and nothing but the verb:

1. The crime was never confessed.

Can you say *I was, you were,*[2] and *I confessed, you confessed, he confessed*, and make an assertion each time? How about *I never, he never, they never?* Do these make assertions? Then what is the real verb or *chief asserting part?*

2. Jane could not have gone.

I could, you could, he could asserts. How about *I not, you not, he not? I have, you have* we can always be sure about. Of course, *I gone, you gone, he gone they gone* is nonsense, not an assertion. But do you

[1] We shall learn later some other things they tell, and what they are.

[2] Of course, not a *complete* statement or assertion. *I am, he has*, and so on, almost always need other words with them to finish whatever it is you want to state or assert. Yet you see they do state, while *I not, it never*, or *I usually* doesn't at all.

recognize that *gone* is just a part of *I go, you go, he goes?* Of course, it isn't a verb all alone by itself, any more than a mutton chop is a sheep. But with the rest of the sheep, a mutton chop can run around very well; just so *gone* or *done* or *been* or *anything made out of a verb* can be part of a verb of two or three words. What is the verb, then? Yes, *could have gone.*

3. Walter was swimming splendidly.

You know about *I was, you were, he was.* How about *swimming?* Another mutton chop? Of course! Made out of *I swim, you swim.* Now, how about *I splendidly, you splendidly?* No. The verb is *was swimming.*

4. Jerry could not possibly have told.

Test each of these words and see which ones really help do the chief asserting.

I. Now try your hand at these and see how many can get 100 per cent of the verbs:

1. John had been fishing silently.

Is *fishing* made out of *I fish, you fish?*

2. Elizabeth was walking fast.
3. Mother had been anxiously waiting.
4. I have not gone out alone.

How about *I out, you out, he outs? I alone, you alone?*

5. Nobody could have called.
6. The boys had been laughing gayly.
7. Soon the boat was rocking badly.

How about *soon?* Is it part of subject or predicate? Does it do any *chief asserting? I soon, you soon, he soons?*

8. Nobody had ever returned.
9. This tragedy has never been explained.
10. Who could have told?

II. For those who did not get 100 per cent the first time:

1. The cow was chewing contentedly.
2. Somebody has been whispering.
3. Thomas had been leisurely rowing.
4. What can have happened?
5. Some one had blundered.
6. The like has never been seen.
7. Oswald will probably come later.
8. My thoughts had been gradually clearing.
9. Tom Sawyer could not be found.
10. The sailors could never have been rescued.

How many words in this verb?

III. One more chance for 100 per cent on these verbs:

1. Rip van Winkle was finally recognized.
2. The schoolmaster will arrive soon.
3. Buck had been barking viciously.
4. Jim Hawkins should have been reprimanded.

5. My friends will be starting soon.

6. The cellos were moaning softly.

7. The prisoners were never spared.

8. A big sailor next appeared.

9. The beasts had been conferring together.

10. Something must certainly have slipped.

You will learn later about forms made of real verbs—*been*, *being*, *seen*, *having*, and so on. They can never assert alone, yet they are counted part of the chief assertion or phrase verb because they are *made out of verb material*, much as an all-wool coat is made entirely of sheep material, or a pork steak of pig material.

Sentence Lesson 11

Some Harder Verbs of Two or More Words

Where can Henry have been hiding?

In no place had the explorers been more kindly welcomed.

These verbs are harder to find. But if you succeeded with the predicates that divided and hid, you can find first the predicate and then the *chief* asserting part, the verb, in these sentences. In the first, the predicate is *can have been hiding where;* when you test it you find that *where* does not measure up as a real verb. In the second, *in no place*

had been more kindly received is the predicate, and *in no place* and *more kindly* prove not to be verb parts. So you can find all the verb in the following sentences, no matter how much it tries to dodge you:

I

1. What can possibly have happened?
2. Why has he been defeated?
3. In only one land were the Greeks trusted.
4. How were Tabby's whiskers burned?
5. Never had Rover been punished.
6. Why have you never come back?
7. How were the dogs separated?
8. Loudly were the joy bells rung.
9. Where has the elephant gone?
10. How can we be rescued?

II

1. Why has your uncle never married?
2. How did you travel?
3. Proudly were the Highlanders marching.
4. Where has George been?
5. How can rats be exterminated?
6. Never had such waves been seen.
7. How was the mouse captured?
8. In no other orchard were such large plums found.
9. Why hasn't Uncle Henry come back?

N't is short for *not.* Is it part of the real verb?

10. Which boy can be most blamed?

Sentence Lesson 12

Double-Barreled Guns: Compound Subject; Compound Predicate

1. My father and I chopped wood.
2. I piled and stacked it.
3. John and I ran and played.

Each of these is really one statement; each has one subject and one predicate. In the first how many simple subjects? In the second, how many verbs? The two are joined, you see, by *and*, a conjunction or connective word that cements them together. Sentence 1 has a *compound subject* and sentence 2 a *compound predicate.* You might have three or more simple subjects or verbs, and still just one statement, mightn't you? Is a double-barreled gun or a revolver with many chambers one weapon or more? So the third statement above has a compound subject and also a compound predicate.

First find the complete subject and complete predicate in the following sentences, then the simple subject and the verbs, and mark whether subject, predicate, or both are compound. You might mark this way in your notebook for sentences 1–3 above:

	Subject	Predicate
1.	My father and I (c)	chopped wood

The simple subject is underlined once, the verb twice; (c) means compound—here for the subject.

	Subject	Predicate
2.	I	piled and stacked (c)
3.	John and I (c)	ran and played (c)

Try this on the following sentences. If you are master of subject and verb so far, you should get 100 per cent the first time:

1. My dog and I play together.
2. Rover and pussy fight joyously.
3. Rover barks and leaps about.
4. Pussy spits and snarls and crouches.
5. Both animals stop and make up the quarrel after a while.
6. Harry and Jack were going fishing.
7. They got up early and started off.
8. Jack dug the bait and strung the lines.
9. Harry prepared lunch and packed it.
10. They will spend a pleasant day but will get few fish.

1. Tom Alexander and Bill Sage are coming.
2. They missed the car and walked.
3. Tom always hurries and worries.
4. Bill never is bothered, but grins and takes his time.
5. The boys are good friends and share everything.
6. Who came here and called today?
7. Mrs. Smith and Mrs. Jones arrived at two o'clock.
8. Nobody answered their ring or opened the door.
9. They left their cards and went away.
10. Mother and Aunt Sue regretted this incident, but survived it.

Sentence Lesson 13

Subject and Predicate Test

Here is a chance to show whether you have mastered fully the Sentence Lessons so far. If you make a real achievement grade on each of these

groups, you are ready to go on and work the rest of the Sentence Lessons; or you can tackle other parts of "The Tool Shop" lessons or work optional problems or read for a while, as you and your teacher may decide in conference, provided you are well up with the rest of the class in time of finishing this test.

I. Mark in two columns of your paper (1) the *complete subject* and (2) the *complete predicate* for each of the following sentences. If any of these are not sentences, mark them with a cross. But beware! What kind of sentence has the subject always understood? Is that kind called a complete sentence anyhow?

1. Wolves howl
2. Raging lions
3. A heavy rain poured
4. Jerry completely vanished
5. Fifty elephants trumpeted shrilly
6. The good king shouted for his three fiddlers
7. There goes my last cent
8. Nobly and promptly the firemen responded to the call and saved us
9. Sedately pacing down the main aisle of the church
10. Mary, kindly look in the hall for my rubbers and bring them here
11. Presently a wildcat could be seen among the thick bushes
12. Why has Helen never been included?
13. With a fearful, bloodcurdling yell the red Indians were charging

14. In a tight place, always keep looking for a way out and never despair

15. A blind young man led by a black-and-white terrier

16. In that field wonderful wheat and oats were grown last year

17. For many days the good news had been eagerly awaited

18. Nowhere in the world are more bountiful crops grown

19. Slowly and totteringly the old man moved forward and greeted us

20. A part of the provisions had been delivered

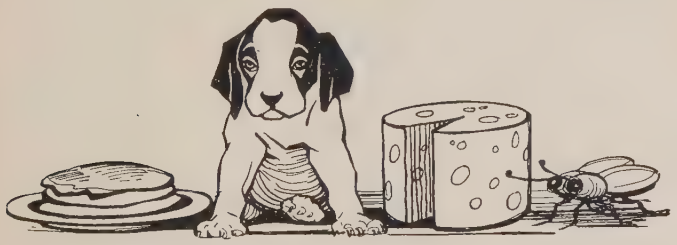
II. Now can you find and list in two more columns (1) the *simple subject* and (2) the *verb* in these sentences? Remember your tests for the verb; if you think it is made of more than one word—a phrase verb—apply the test carefully to each word and see how it works. Then test the whole verb you select and find out whether it does the chief asserting in the sentence.

III. Mark all compound subjects and compound verbs (c). When you have a mastery grade on this test, you may be allowed to try Intermediate Sentence Test II. The mastery of that test is the first stage in punctuation achievement. You will have reason to feel happy when you have that done!

Sentence Lesson 14

Names and Substitutes: Nouns and Pronouns

Nouns. How many of you know what a noun is? **Noun** comes from a Latin word meaning just "name"; it is the name of any person or thing. So whenever you come to the name of anybody—Charles or Jane or your own name, or the word *boy* or *girl* or *American*—or the name of anything whatever—*griddle-cakes*, *puppy*, *cheese*, *bug*—or names



of things we can't see but can think about—*courage*, *wickedness*, *thought*, *haste*—you may be sure you have a noun.

I. The business of nouns in the sentence is to name whatever we are thinking and talking about, and the way to test whether a word is a noun is to find out whether it does that work in the sentence.

1. The miners were heroes in the rescue of their comrades.

The names of nouns are *miners*, *heroes*, *rescue*, and *comrades*. The test for each is, Does it name some thing or person *in this sentence?*

2. Little Jack was the proud owner of a bulldog.

Does *little* or *proud* name any thing or person? No; these words describe or modify. *Jack*, *owner*, and *bulldog* you recognize as nouns.

3. Henry ran a mile in eight minutes.

4. Remember Louise's accident on thin ice.

Louise is of course a noun. Here its form shows possession; it acts as a modifier. This is one of the useful things nouns can do in a sentence.

5. In his joy Tige jumped on Harry and barked madly.

Is *joy* the name of something we can think of or talk about in this sentence? How about *madly?* You know of course what *barked* is.

6. My grandfather was a pioneer in Ohio.

7. Among the bushes two big snakes lay in the sunshine.

8. My belief in the lucky black cat must be a superstition.

9. Henry crawled to the window and laid an envelope there.

10. The train ran off the track at the crossing; several passengers were hurt.

II. For all who did not get the right 32 nouns and nothing else in exercise 1, supplementary lessons in finding all the nouns in earlier Sentence Lessons are necessary. A mastery grade must be made on this easy task before you try pronouns. Pupils who have mastery grades on nouns will perhaps help check this supplementary work.

Pronouns. The subject of every statement, and whatever else you think about and name in the sentence, will either be nouns or some substitute for nouns. Several very interesting substitutes you will learn about later. The commonest is the **pronoun,** which simply means "for nouns" or "in place of nouns."

It would be very awkward to say, "The boy's mother bandaged the boy's finger when the boy hurt the finger." What do we say instead? These words that we use for convenience to take the place of nouns or names are the pronouns. The most useful and necessary to know about are *I* and *you*, which make it unnecessary to keep repeating our own names and those of people we speak to; *he*, *she*, and *it* for any other person or thing; *we* and *they* for plurals; and *who* and *which* when we don't know the names of persons or things and want to ask. There are also *that* and *this*, which save us from having to point at things or people. Some of these words have some other uses that we'll learn later.

One thing you need to remember about these words: All of them that have a way of showing ownership have a special form without any apostrophe. These forms are called **possessive pronouns** or **possessive adjectives.** Especially don't forget the seven important words: *his*, *hers*, *yours*, *ours*, *its*, *theirs*, *whose*.

Its, *theirs*, *whose* are especially tricky. Watch them. There are also *my*, *mine*, *her*, *our*, *their*, and

your, but these do not cause so much difficulty as the other seven. On spelling those 100 per cent is *always* necessary for a good credit in Junior English.

I. List all the *pronouns* in the following sentences in one column, and all the *possessive pronouns* or *possessive adjectives* in another:

1. Mary said, "I have finished all my work."
2. George can take his book and I will keep mine.

3. Here we are, ready for you.
4. The mouse had lost its way home.
5. This is ours and that is yours.
6. Tom had a cut on his finger, but he said it didn't hurt.
7. All the people saw the fireman rescue the woman, and they cheered him heartily.
8. The books on the table are theirs; these in the case are mine.
9. That is my uncle with the carved cane in his hand.
10. Who was at the meeting, and whose speech was best?
11. Which will you choose? Those are bigger, but this is funnier.

II. Find all the pronouns (all possessives) in exercise 1 on nouns, above.

III. If you need supplementary work on nouns and pronouns, you can assign yourself the job of finding all the nouns, pronouns, and possessive adjectives or possessive pronouns in the Sentence Lessons from the beginning, until you find 20 of each without missing any. Some one with a mastery grade in this lesson may help you check your work.

Sentence Lesson 15

Modifiers: Adjectives and Adverbs

Ned ran *fast.* Albert runs *slowly* and *clumsily.*
Helen sings *beautifully.* Mary does *not* sing.

Modifiers. You can find by testing them that *fast*, *clumsily*, *beautifully*, *not*, and *slowly* are not parts of the verb; they have another kind of work to do. Yet certainly they are important. There is a great difference between *sings* and *does not sing!* Parts of either subject or predicate that change the meaning or make it clearer in any way, yet aren't really either simple subject or verb, are called **modifiers.** You will see that many necessary parts of the sentence come in this class, and later you will be able to pick them all out. Modifiers of the subject in *The big yellow dog bites*, are *the*, *big*, and *yellow.*

In the following sentences pick out first the verb and the simple subject, and then tell what the modifiers are and whether they modify subject or verb. Probably you don't need to bother about *a*, *an*, and *the.* They are too easy.

I

1. The little man disappeared mysteriously.
2. My best friend came later.[1]
3. Somebody laughed noisily.
4. Empty wagons rattle loudly.
5. Wormy apples fall soonest.
6. The fat fuzzy worm wriggled along.

[1] You recognize the possessive *my* as a modifier.

7. The little boys splashed about gayly.
8. My radio squawked screechily.[1]
9. Little Tommy grew astonishingly.
10. The silly pig trotted away.

II

1. The great Kaa stirred sleepily.
2. Henry did not answer immediately.

Be sure you find all the verb first.

3. Some passengers had not listened carefully.
4. My uncle winked piratically.
5. We sailed along fast.
6. The fast express rushed by.
7. Everybody cheered wildly.
8. The biggest boy answered first.
9. A frail little old woman glanced around anxiously.
10. Afterward the life-guard jumped overboard.

Does *afterward* tell what sort of a life guard he was, or *when* he jumped overboard? Does it modify the subject or the verb?

Adjectives and adverbs. Modifiers of nouns and pronouns are called **adjectives;** you will learn next year that their name probably comes to them because they are usually—though not always—"thrown next to" the words they modify. "A *red*, *white*, and *blue* flag," "*good*, but *mischievous* boys," and "*jolly*, *giggling little* girls" give some good examples of adjectives. *A*, *an*, and *the* are

[1] You recognize the possessive *my* as a modifier.

a kind of adjective (called *articles*), but you need not bother about them just now.

Words that modify anything in the sentence except nouns and pronouns are called **adverbs**, probably because they're thought of usually with verbs. *Not* or *n't* is perhaps the commonest of these adverbs. "Ran *fast, clumsily*, and *unwillingly*"; "*very* hot, *too long*"; "look *up hopefully*"; "working *hard* and *efficiently*"; "*undoubtedly* true"—these give some examples of adverbs. You will oftenest find them modifying verbs, as their name suggests, and next often modifying adjectives and other adverbs; *too*, *very*, *quite*, *unusually*, and *rather* are common adverbs found modifying adjectives and adverbs.

Now see whether you can list all the modifiers in the two groups of sentences in this lesson in two columns headed "Adjective" and "Adverb." After that, find and bring to class at least five sentences illustrating the use of the five adverbs at the close of the paragraph just above this one. You may find one or two of them modifying verbs. There are several sentences with the adverb *too* near the beginning of the spelling section on page 355. If you can find examples of other words besides these five modifying adjectives or adverbs, probably you will be given extra credit for them and may read them to the class.

This is too very unusually hard.
He was rather slow but quite comical.

Undoubtedly you can find others.

Sentence Lesson 16

Scattered Modifiers

In the last sentence of Lesson 15 you found a verb modifier hiding behind (or before) the subject.

You have to watch modifiers, both other people's and your own, as you will discover later.

I. Be sure to test every modifier in the following sentences and see whether it tells something about the subject or about the verb. You can rule a piece of paper in two columns, (1) for the modifiers and (2) for what they modify.

1. Slowly and majestically the schooner passed.

And just joins the modifiers as mortar or cement joins bricks; we'll learn more about it in a later lesson.

2. Probably the littlest dog had yapped.
3. Where have the other boys all gone?

Watch *where* and *all*. Find subject and verb, of course, first.

4. Finally my cat was found.
5. The weary men wandered along sleepily.
6. Speak slowly and distinctly.
7. Gradually the truth came out.
8. Why haven't all the windows been closed?
9. Look about carefully.
10. My last cent rolled merrily away.

II. Try these:

1. Swiftly and silently ran the mill-stream.

What is the predicate? the subject?

2. The fast and furious combat was ended.

Beware! What is the whole predicate, first? Then what is the subject?

3. Last came the Three Musketeers.
4. The deer gazed intently.
5. Why didn't you come sooner?

Be sure to find the predicate, all of it, first. Remember what to do with questions.

5. Loud and deep growled the thunder.
7. Hunt everywhere first.
8. Then came the huge plum pudding.
9. When has old Shep been seen?
10. Where have all the cookies been put?

III. Now mark all the modifiers *adj.* for adjective or *adv.* for adverb. Be sure before you mark!

Sentence Lesson 17

More Hidden Modifiers

Predicate nouns and predicate adjectives. In the last sentence lesson you found some modifiers of the verb hiding in the subject. Now you will meet some modifiers of the subject known as **predicate nouns** and **predicate adjectives** from their way of hiding in the predicate. Don't be fooled. Ask each word what it tells about and what question it will answer, and find out whether that question is about

the subject or the verb. Predicate nouns and adjectives, as their name suggests, belong to the predicate even if they do modify the subject.

Tom was leader.

Does *leader* mean the same as *Tom?* Yes, although it is in the predicate, it is a sort of modifier of the subject—a new place for modifiers to hide from you.

A noun in the predicate which means the same thing as the subject and so modifies it is known as a *predicate noun.*[1] That is easy to remember, because you can see what it means from its name.

I. Find all the predicate nouns in the following sentences by proving that they mean the same as the subject but are in the predicate:

1. Jean had been a convict.

Never mind about *a;* that just modifies *convict.* But what does *convict* modify? It means the same as ——. So you can prove it is a ——.

2. Little Timrod was a Skye terrier.
3. Eliphalet was the next president.

The and *next* modify *president,* and *president* is a ——.

4. My oldest uncle was a hardy pioneer.
5. Henry was patrol leader.

You can consider *patrol leader* one noun, or say that *patrol* modifies *leader,* whichever you please.

6. My aunt is a pianist.

[1] Sometimes called *predicate nominatives.*

7. George was never a bully.

What does *never* modify? And what is *bully?* Yes, in spite of words like *never* or *not*, you can't be fooled when you see a predicate noun, can you?

8. Tiny Tim was a cripple.
9. Henry was next elected president.
10. The little dog was no quitter.

Now, how about this sentence?

The huge elephant was afraid.

Is *afraid* a part of the verb? No, *was* does all the *chief* stating. Does *afraid* tell more about *was?* Or does it modify *elephant?* Yes, it tells "what kind of elephant," doesn't it? Adjective modifiers of the subject that stray into the predicate to conceal themselves are called *predicate adjectives*. Watch them with hawk's eyes. They belong to the predicate but modify the subject.

II. The *predicate adjective* will not bother you now that you know its cousin, the *predicate noun*. Now list all the predicate adjectives in the following sentences, telling what each one modifies (the simple subject, of course):

1. Aunt Tabitha was timid.
2. My aunt looked cross.

Does *cross* tell more about *aunt?* Then it is a predicate adjective modifying *aunt*.

3. The antelope was not afraid.

You may say that *not* modifies either *was* or *afraid*.

4. Fido certainly appeared sick and mangy.

5. Roses smell sweet.
6. Skunks smell very unpleasant.
7. The porcupine was quite ready.
8. Somebody was asleep.
9. Fast and furious was the combat.

Beware! What is the whole predicate, first? Then what is the subject? When you have both, you may look for predicate adjectives.

10. Wild and fierce was the Bengal tiger.

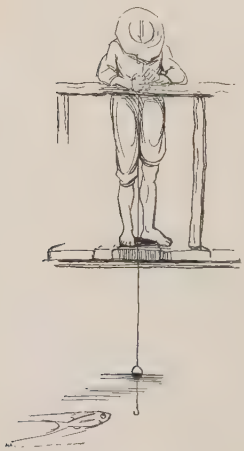
III. Here are ten more:

1. Harry was game.
2. Irene seemed undecided.
3. The stream was swift and silent.

You recognize *and* as just cement or a link for two modifiers.

4. Last but not least was the ice cream.

Find the *subject* and *verb* first!



5. Too much candy is harmful.
6. Bingo was his name.
7. The light was too strong.
8. Tige was a fighter.
9. My uncle has always been generous.
10. Mary had seldom looked sweeter.

IV. Supplementary sentences for mastery grade:

1. The hopeful fisherman is Larry.
2. This exercise is easy.
3. The walk seemed too long.
4. Mrs. James is my cousin.

5. My sprained ankle was quite painful.
6. Rover had always seemed stupid.
7. The Forty-niners were very daring.
8. The deer was swift.
9. Long and bitter was the squabble.
10. My grade should be 100 per cent.

V. All who need practice on *adjectives* and *adverbs* should look for them (all except *predicate adjectives*, which you've already found) in exercises I–IV of this lesson. Don't fail to find adverbs that modify adjectives and other adverbs.

Sentence Lesson 18

THE DIRECT OBJECT OF A VERB

I can play *a mouth organ.* Tom hit *Andrew.*
Jenny hates *parties.*

You can easily find the subject and predicate in these sentences, and also the verb. But what will you do with *a mouth organ*, *Andrew*, and *parties?* They certainly are not part of the verb, are they? And they aren't exactly modifiers of either the verb or the subject. What question do they answer? Yes, *what* I can play, *whom* Tom hit, *what* Jenny hates. So if I say "I said *yes*," or "I saw *Tom*," or "I believe *you*," *yes* is *what* I said, *Tom* is *whom* I saw, *you* is *whom* I believe. These are **direct objects of verbs.**

I. In this lesson, list all the direct objects of verbs. Test each one, if you find that

helps, by first covering up the word you suspect of being an object and asking what you need to know to finish the sentence, and then uncovering it and seeing if it tells you *whom* or *what* John hit, Mary said, Judith saw, and so on.

1. I wrote a story.
2. Jane read her letter.
3. We visited the zoo.
4. I know the answer.
5. Who killed the cat?
6. Did you see me?

Be sure you get the subject and predicate right *first* in sentences 6 and 8.

7. I answered no.
8. Please help mother.
9. My cousin has a cat.
10. Mary called "Hurry!"

II. Now, look sharp! There are some objects in these next sentences hiding where you don't expect them. Be sure of subject and predicate first.

1. I have not done a thing.
2. Nobody ever saw such rascals.
3. "Tush, tush!" remarked Mr. Peterkin.

Be careful! Find *subject* and *verb* first.

4. "Tootle, tootle," shrieked the fife.
5. "Bang, whang, whang," replied the drum.
6. Watch every boy carefully.

What is the subject? What does *carefully* modify?

7. Don't say a word.

What do you do with *n't?*

8. Do you see the red mark?

9. The calf bawled "Help!"
10. Bixie chased his tail.

III. Supplementary sentences for 100 per cent mastery:

1. Have you found your book?
2. The elephants waved their trunks.
3. "Hurry," urged Father.
4. Do your examples neatly.
5. "Left, right," cried the teacher.
6. Henry had never mastered compound verbs.
7. "Hurrah!" yelled everybody.
8. Boom, boom, sounded the great waves.
9. Nobody ever had more tire trouble.
10. Please don't blame me.

IV. **Optional.** Bring to class at least ten sentences containing direct objects. Either make them up, or, better, find them in books or magazines. Possibly you can find ten in a page of your history or science textbook. You may, if you like, draw or paste in pictures of the object instead of having the word written out. For instance:

John saw Mary has

These sentences will help pupils who haven't mastery grades on direct objects.

V. **Supplementary exercise.** The following exercise is for pupils who haven't 100 per cent mastery of single-word modifiers:

Pick out all the one-word modifiers in the exercises on direct objects in this lesson and tell

what words they modify. You may put the one-word modifiers in the left-hand column on your paper and the words they modify in the right-hand column. Be careful not to include any direct objects or connecting and linking words like *and* or *but*.

Sentence Lesson 19

Phrase Modifiers

The ball went *over the fence.*
The house *across the street* was burned.

You will notice that the parts of these sentences printed in italics[1] are modifiers. They tell more about *went* and *house*. You need not bother about how they are built just now; they are named **phrases.** All you need to do in these sentences is to select the *phrases*, or groups of words that are modifiers, and tell us what *one word* in the rest of the sentence each phrase modifies or tells more about. Thus, for the sentences above you would write:

Phrase Modifier	What It Tells	What Word It Modifies
over the fence	where it went	went
across the street	which house	house

Write down what each phrase modifier in the sentences on the following pages tells, and what one word in the sentence it modifies. It will be convenient to put these things in three columns as we did with the two phrases above.

[1]Do you know what *italics* means?

I

1. I was going to the picnic.

Does the phrase following the verb tell where I was going? Then it modifies *was going*, doesn't it? We treat such a verb as only one word, because it is all the verb, even if it's as long as *might have been burned*.

2. I live in the brown house.

3. A cat with a bell slunk along.

4. Tige tore through the yard.

5. The boy in the dust coat is Harvey.

6. My father hurried down the street.

7. The cow with the crumpled horn is dangerous.

8. I visited at their house.

9. Tom was looking under the fence.

10. The girl with the plaid dress skimmed along the ice.

II

1. Harry lives among the sand dunes.

2. Nobody looked in the cellar.

3. Jim is the boy with the highest batting average.

4. The car was run into the ditch.

5. In the front parlor the breeze blew through the curtains.

Be careful! What question does *in the front parlor* answer?

6. A small girl with a brown spaniel was passing by.

7. Somebody whizzed by in a blue touring car.

8. A mysterious noise came from the coal bin.
9. I rushed up the stairs.
10. The horse with the roan star won by a nose.

Supplementary drill on phrases for all without mastery grades:

III

1. The dog came to the house.
2. Margaret worked in the house.
3. I am going into the lane.
4. The fire in the grate was hot.
5. The dictionary on the table is very large.
6. The house stood in the lane.
7. Five girls went on a picnic.
8. The wastebasket was filled with English papers.
9. The light of the stars was very bright.
10. The cows in that pasture are ours.

IV

1. That man worked in the garage.
2. The auto was stuck in the mud.
3. The cat fell into the cellar.
4. He was on a lonely road.
5. They played in the meadow.

6. They went across the plains.
7. He went from the camp.
8. The children ran down the street.
9. Mr. Jones came in his automobile.
10. The fat man with a turned-up nose snored.

V

1. A bird flew into the house.
2. The man ran into the store.
3. Mrs. Smith walked primly into the church.
4. The boy came in a hurry.
5. Six dogs ran after one rabbit.
6. He jumped into the hole.
7. I ran from a mad dog.
8. Henry left in an angry mood.
9. Two boys went for a swim.
10. A thief was thrust into a prison.

VI

1. John ran across the yard.
2. We saw an airship in the air.
3. George and Henry went down the street.
4. The worst storm came in January.
5. Two birds flew overhead in the morning.
6. Madison is the capital of Wisconsin.
7. The church stood on this corner.
8. Dick and George went to the store.
9. Eric rowed down the river.
10. Harold went to Chicago.

VII

1. Tom was looking under the fence.
2. The wind roared around the house.
3. The old tree fell into the gorge.
4. The dog sneaked into his kennel.
5. Jimmie went to the doctor.

6. We had been in the house.
7. Dick and Jean have gone to the football game.
8. The man broke into the house.
9. The car ran off the bridge.
10. The bees stung the boys on the hands.

Sentence Lesson 20

What Phrases Are Made of

In every one of the phrases you noticed small words like *over*, *across*, *by*, *in*, *down*, and *for*. In the sentences you have had they do not seem to be modifiers when taken by themselves. They can sometimes be modifiers, as in these sentences:

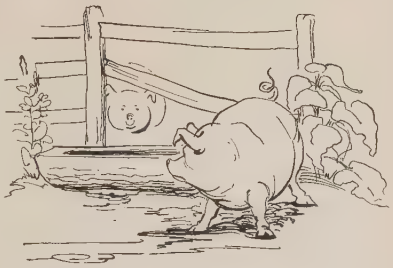
The barn was blown *over*
Over tells *where* or *how* it was blown.

At last we got *across*.
He went *by*.
Now you'd better come *in*.

But in the sentences of Lesson 19, the *whole phrase* told *where* or *why* or *when* or *which one;* most often words like *in* alone only partly answer such questions. Usually they introduce phrases and help tie them to the words the phrases modify. When that is their business, we call them **prepositions.** That just means that they are a part of the phrase "placed in front." They are used to show the relation—*by*, *on*, *above*, etc.—between the rest of the phrase and the word the phrase modifies.

I. You will find 21 prepositions to choose from in Lesson 19; make a list of them and see whether you have them all.

II. Then try connecting the words in column 1, below, with as many as possible of the words in column 2, by all the different prepositions you can. See who can make most phrases from these two lists. Of course they may be just as funny as you like, but they should make some kind of sense.



1	2
a smart boy	a turned-up nose
a red barn	big ears
an angry bull	bulging sides
a huge barrel	large yellow teeth
the fat man	a curly tail
the puppy	Kokomo, Indiana
a fat pig	a dry well
the cornstalks	a rickety bridge
a difficult climb	a steep hillside
a mad race	the beautiful valley

III. On page 320 is a third list, this time of verbs, some of them with modifiers; see how many of the words in columns 1 and 2, above, you can connect with the verbs in column 3, by the same prepositions you have already used. For instance, you might write: "Run fast from an angry bull," or "The fat man bites deep with large yellow teeth," or "A mad race was run by a fat pig and an angry bull."

3

run fast	have never been
bite deep	have spoken
see far	hurry
walk carefully	look out
laugh aloud	smile

IV. Bring to class ten sentences or more with at least one phrase in each. You can find them in any textbook or story you are reading. See whether any of the phrases can be turned into single-word modifiers.

Sentence Lesson 21

Words and Phrases

One word can very often say as much as a phrase, and often can say it better. For *of a red color* we can write *red*. For *at a low cost, cheap* is often better. See how many of the following phrase modifiers you can change into one word which will say the same thing more briefly and just as clearly. Sometimes any one of several words will do.

clothes at a high price

One word, *expensive* or *costly* will say it.

dogs with curly hair

Do you notice that we write *curly-haired* with a hyphen? But we can also say just *curly*.

a tree with green needles	a girl with chubby shape
grain of a golden color	a birch with white bark
a boy of great height	a farm of large size

How many words can you think of instead of the last phrase?

cattle with spots
stones of a reddish color
children of slender build
a boy with a stutter
a hat of a green shade
a party after six o'clock P.M.
a ring for a wedding

Optionals. Following are some harder phrases to change to single words. See who can get most of them and whether you can find more than one word for each:

a stream with many windings

There are four good words to be found for this phrase. Do you know what *synonyms* are? The synonyms in the dictionary will help you here.

a book of great size

Big or *large* isn't enough for this one, but there are at least four good words. One is made from the noun *volume*.

a hill with sides like a precipice

One word for this comes from a Latin word meaning "broken off." Can you find it in the dictionary?

a child with nice manners

There are at least three possible words for this phrase.

a story without an end

(1) Either one of two words will do if it means that it was not completed, (2) several others if it was so long that it made you tired.

a day of great fatigue

There are four possible words.

a remark heard with great difficulty
a day for tree-planting exercises
a field with no crops growing
a boy with eyeglasses on

Sentence Lesson 22

Review of Subjects and Predicates, Modifiers and Objects

You remember that (1) the complete subject is the simple subject plus any modifiers that belong to it; and (2) the complete predicate is the verb plus its modifiers, and plus direct objects or predicate nouns and adjectives (predicate nominatives) if any. The most important thing in grammar is to be able to separate the subject from the predicate; this is specially hard when there is a hidden subject or strayed predicate, challenging you to find all of it.

Remember that the predicate noun (predicate nominative) and adjective belong in the predicate, even if they do modify the subject.

I. Put *all* the subject in the left-hand column and *all* the predicate in the right-hand column on your paper. Every word in the sentence must be in one of the columns. Be sure you get it in the right one.

1. The pretty pony with the wavy mane carried all the children.

Here the complete subject is *the pretty pony with the wavy mane*, and *carried all the children* is the

complete predicate. That one is easy. But how about sentence 2?

2. Why had the little old man with the long whiskers come so far?

Do you remember that turning questions into statements sometimes helps in finding subject and predicate?

3. Watch all the curves very carefully.

What is the subject here?

4. "Enough!" cried the great marquis in a thunderous voice.

What does *in a thunderous voice* really modify? Does it tell more about the marquis—what kind of a marquis—or *how* he cried "Enough!"

5. In one corner lay the tired old dog.

6. Long and steadily had the tropical rain been falling.

7. In what country can we find more beautiful scenery?

8. The small woman in the black cape is Mrs. Plumtree.

9. In all storms the life-guard must be ready for action.

10. They had saved a thousand human lives in their five years of service.

II. More exercises on subject and predicate:

1. "Yes," replied my patient uncle at last.

2. Do your work neatly and thoroughly.

3. On a heap of tarry ropes slept the little lost boy.

4. Far and wide the hunt for him had extended.

5. In which pocket do you keep your locker-key?

6. The little girl with the curly golden hair must be June.

7. Where had the bloody pirates of Morgan's band buried the treasure?

8. The good dog had eaten every scrap of food with pitiful eagerness.

9. Do not go into that old house with the sagging roof.

10. Under the tangled bushes a small hole led beneath the cliff.

III. Supplementary sentences—a final chance for a mastery grade on complete subject and predicate:

1. "Here!" exclaimed Legrande in a tone of triumph.

2. Through the beating storm the heroic dog raced over the hills.

3. Why was the pirate with a scarred face so anxious about the map?

4. Over the river and through the woods to grandmother's house we go.

5. Deep and wide was the cave of the buccaneers.

6. Never was murderous villain welcomed more heartily.

7. The long-nosed man with the earrings is the dangerous chief.

8. See those horrible knives in the side rack!

9. On what day do you expect the final solution of the mystery?

10. Never eat anything from the food-kits of the buccaneers.

IV. Now to show mastery of *simple subject* and *verb:*

1. One of my brothers is named Jerry.
2. Which of the boys is most trustworthy?
3. Why hadn't some of the sailors reported the fire?

What do you do with *n't?*

4. Over the river dashed the foremost of the desperate horsemen.

All of them?

5. Look out for false signals from the other camp.
6. The leader of the Scouts has never visited this place.
7. Where has the great bulk of the booty probably been concealed?
8. Nowhere has a more peaceful scene been so murderously interrupted.
9. Please do not doubt my report of the fire.
10. In what place was the infant prince declared the king of Rome?

V. All who do not make a mastery grade on the first ten sentences may use exercises I, II, and III to work through for simple subject and verb. Be sure to test every word to see whether it is really part of the verb, or merely a modifier of the verb or object (predicate word). As soon as you have a mastery grade on this you are sure of at least a passing mark on the Sentence Lessons studied in connection with Part I.

VI. Pick out all the *single-word modifiers* in exercises I–IV in this chapter, including predicate nouns and adjectives, and show what *one word* they

modify. When you have 20 right without missing any, you may stop.

VII. Pick out the *phrase modifiers* and show what one word they modify.

VIII. Write down all *objects* in exercises I–IV of this chapter and tell of what verb they are objects.

Sentence Lesson 23

DEPENDENT STATEMENTS HANGING ON

When I was four years old
Which James had never seen
Wherever I wanted to go
Until Father came home
That we would not go again
If you had not come

What is the matter with these statements? They are all statements, aren't they? Every single one has a perfectly good subject and predicate. And yet not one of them could stand alone with a period or question mark at the end of it, except perhaps in reporting conversation; but of course we all use many *non-sentences* in conversation. Every one of them requires some other part of the sentence to hang on to; you want to know what happened *when I was four years old* or *wherever I wanted to go;* or what would have happened *if you had not come;* what was postponed *until Father came home;* what about the thing *which James had never seen;* and whether we promised, or did not promise, or were asked to promise, perhaps, *that we would not go again.* It isn't exactly that we expect a complete sentence

to tell us *everything* we want to know; that is often too much to ask of it. If we said, *James had never seen it*, we should not know what *it* was, any more than we do now, and yet, you see, we'd have a perfectly good sentence and could safely use a period at the end of it.

Here is another curious thing about these statements: take away *when*, *until*, *that*, *wherever*, and *if* (and put *it* for *which*) and you have perfectly good sentences! Now, isn't it surprising that you can add something to a sentence and thus make it *less than a sentence?* Yet that is just what you can do. You will come to recognize these words as **dependent** or **subordinating connectives.** One boy with a vivid imagination wrote that "a dependent statement hangs on by its claws." Well, that is precisely what you can imagine it doing. And remember that it always hangs on to one *word* in another statement. You may think of the subordinating connectives as "claws" if you want to, and imagine that the dependent statement can't live by itself but, like a parasite plant, must hang on to some word. Do you know anything about parasite plants? Perhaps your science teacher will tell you where to find out, or maybe the school encyclopedia or one you have at home will tell you about them. The dependent statement *can help make* a sentence,

just as a word or phrase or modifier can, but it cannot be a sentence all by itself. Even if it has a subject and verb, it has *exactly the same use as a word or phrase* for making sentences.

Read the following sentences carefully:

I started to kindergarten when I was four years old.
We all waited until Father came home.
The boys passed a road which James had never seen.
I knew that we would never go again.
Rex tagged after me wherever I wanted to go.
If you had not come, John would have been angry.

Now you know all about it. There is an independent statement in each of these sentences, and also a dependent clause with its connective for hanging on to some word in the independent statement. What word does each hang on to?

Cover up *when I was four years old*, and ask the rest of the words questions. We'd like to know *which* kindergarten you started to; but when you uncover the clause again, it doesn't tell us. We'd like to know *when* you started; ah, that's it—the clause modifies *started*. That's what it hangs on to by its subordinating connective.

What does *until Father came home* tell? Yes, *when* or *how long* we waited; it modifies *waited*. What about *which James had never seen?* Does it tell which boys or what sort of boys? No. Does it tell when or where or how they passed? No. Does it tell which road or what kind of road? Yes, it is a modifier of road, just like *wide road*, or *good road*, or *dirt road*.

What does *that we would never go again* modify? It does not tell more about *I*. It doesn't tell when or where or why or how long I *knew*. But it tells *what* I knew. What does this prove it is? Yes, the direct object of the verb. Here is a clause doing what a noun like *secret* or *way* would do, telling *what I knew*.

Now try these same tests on the clauses in the last two sentences.

Any sentence containing one or more dependent clauses is a **complex sentence.**

Now, see what you can do with the dependent clauses in the following complex sentences. Give (1) the subject of each dependent clause, (2) its predicate, and (3) the dependent or subordinating connective, if any; then tell what word in the rest of the sentence the dependent clause hangs on to; then you have it.

I

1. The crocodile lurked around where the natives bathed.

2. After the storm was over, I got home safe.

3. Although the train was delayed, I was not late to my classes.

4. George waited patiently while I unfastened the boat.

5. As long as the food lasted, the campers were contented.

6. There is nothing to complain about that I can see.

7. While the crowd waited, they heard a radio concert.

8. However deep the tiger lurks in the forest, we will bring him out.

9. The frigate veered sharply as the squall struck her.

10. Whenever the gypsies wanted to build a fire, they cut down trees on the farmers' land.

II

1. Why do you travel where the roads are so miserable?

2. The quartet practiced whenever they had time.

3. My uncle was a boy when James Garfield was president.

4. We walked farther than we intended.

This clause answers the question how far we walked, and so modifies *farther*. What kind of clause is it?

5. Jack came over after school was dismissed.

6. I visited there when the old house was still standing.

7. I go walking wherever there is something to see.[1]

8. After the sermon was over, the congregation stirred restlessly.

9. If they do not like our presence, they can tell us.

10. Even if he had come in time, he could not have won the prize.

Sentence Lesson 24

Clauses as Adjectives, Adverbs, and Substantives

1. If you push a lawn mower, you are doing work.

You have no difficulty in finding the independent clause; the dependent (or subordinate) one is easily

[1] *There* is not the subject. What are you talking about here?

identified here by *if;* it can't possibly stand alone with that encumbrance.

But there is a better test for the dependent clause. What does it do in the sentence? Cover it up and inquire what question it answers. "You are doing work." *Why?* No. *Where?* No. *When* or *under what conditions?* Yes, *if you push a lawn mower.* Then the clause is just an adverb modifier of *are doing.* That is easy and clear.

2. The stranger boasted that he was Bluebeard the Pirate.

The independent clause (though of course it isn't complete; only a sentence is safely complete) is *The stranger boasted.* Now what question does the other clause answer? Not where or when or why or how or under what conditions he boasted, does it? How about *what* he boasted? Yes, that's it. His boasting carries over to *that he was Bluebeard the Pirate* and stops on that (so far as this sentence tells about it). Very good. That is the test for—yes, the object of the verb. Then this dependent clause serves as the direct object. You may find clauses as predicate substantive and even as subject. They can do these things which plain nouns and pronouns do, and occasionally one or two other things.

3. The cat which meows loudest gets the meat.

Be careful first to get the independent clause, all of it and it only! What is its predicate? Yes, *gets the meat* is right. Now, what is the subject? The

complete subject is *The cat which meows loudest;* but what is the simple subject? Yes, *cat.*

Now what does the rest of the subject do? *Which meows loudest* is a clause, for you easily find its subject and verb. Now, can it stand alone as a statement? You see that it could as a question, with a question mark; but as a statement it is incapable of being a sentence; it must "hang on by its claws" to something. It has a use as modifier or substantive in the sentence. What is that use? Yes, it modifies *cat*, tells which cat gets the meat. So it is an adjective clause.

Now you know the three uses of subordinate or dependent clauses in sentences. See whether you can pick out all the dependent clauses in the following sentences and tell their uses too. First write down the dependent clause, and look at every word in the rest of the sentence. What question *about one particular word* does the clause answer? Then what one word does the clause hang on to? If it clings to a substantive (noun or pronoun) the clause is adjective; if to a verb (or more rarely to an adjective or adverb), the clause is adverb; if the clause has a substantive use, as object, predicate noun, or subject, the clause is substantive or noun.

I

1. While I was waiting, a large auto whizzed by.

You might arrange your notebook page neatly in three columns as shown at the top of the next page.

Dependent Clause	Question It Answers about One Word	Kind of Clause
While I was waiting	*When* the auto *whizzed*	Adverbial, modifying *whizzed*

2. The boy you were talking to is not Herbert.
3. I wonder what is the matter with your eyesight.
4. The mouse that had the longest tail won the prize.
5. I inquired where Tom could have gone.
6. I will wait while you do your work.

A verb of two or more words, sometimes called a verb phrase, counts as one word in analyzing a sentence.

7. I know why you were waiting.
8. If you think so, why don't you say so?

What is the whole verb in the independent clause?

9. I live where Harriet used to.
10. The house where we live is painted green.

Supplementary drills in classifying dependent clauses:

II

1. We were going, though we didn't want to.
2. I will go if you think best.
3. She was the same girl that I saw the other day.
4. She moved away so that I could see the game.
5. I soon saw how I could do it.
6. I didn't join the other boys, as I had to stay at home.
7. I wonder why he hasn't come back.
8. He could go home if he wanted to.
9. The story told how the villain got away.
10. That will be good if you add some salt.

III

1. This is a book which has several good stories.
2. They hid so that she could not find them.

3. The clown looked comical when he came out of the water.
4. I read it because I was told to.
5. So that is why you told her!

A clause as predicate noun?

6. I did my work just as I was told to.
7. I couldn't see till I put glasses on.
8. He got NC because the work was not right.
9. I couldn't decide what I should do next.
10. He is going home for his dinner before the parade starts.

IV

1. If you are doing good work, you will grow wiser.
2. This experiment shows that air has weight.
3. When the sun rises higher in the heavens, it is more clearly visible.
4. We'll see what can be done.
5. I must confess that we always take an extra walk on Sunday.
6. You can lump that hat if you don't like it.
7. I will stand here until you come back.
8. Tom smiled as Sid went back.
9. Amy worked while the boys played.
10. He had a healthy color in his face, though it bore a few traces of anxiety.

V

1. When he put up his hand between his eyes and the light, the bones seemed transparent.

2. Who is this man, that knows so well my father's name?

3. The innkeeper, lest Don Quixote should carry out his threat, started the ceremony without delay.

4. If I were you, I wouldn't do that.

5. I wondered whether I was sane or crazy.

6. I soon saw how I could solve the problem.

7. I wonder why he hasn't come back.

8. I couldn't join the boys, as I had to stay at home.

9. The foundation was constructed by men who worked under water.

10. He was dealing with a boy, who would not accept a tip.

If you need more exercises, tell whether the dependent clauses in Sentences Lesson 22 are noun, adjective, or adverb, until you are sure of them for the final test.

Sentence Lesson 25

BROTHERS AND SISTERS: COMPOUND SENTENCES

Sugar is sweet, but vinegar is sour.
Sugar is sweet. But vinegar is sour.
Helen is kind, and she is generous.
Helen is kind. And she is generous.

In Sentence Lesson 12 you learned that two subjects or two verbs could be linked by a cement word or connective like *and* or *or* but would still be one subject or predicate. But whole statements, each of which can stand quite well alone, may be joined by these words and certain other connectives which show that they are independent (able to

stand alone, with a capital letter and a period) and thus make one sentence out of two or more statements.

The first way given above would be the best to write these statements, unless you wanted to make the second very emphatic for some reason. Generally *and*, *but*, *or*, and *for* connect parts of sentences rather than sentences. They are called **coördinate connectives** or **conjunctions** because they join *equal* parts—two words, or two phrases (as "over hill and over dale"), or two statements. They are practically the only coördinate connectives in English; *and* and *or* are never anything else; the others have other uses also.

Two or more independent statements joined by one of these connectives make a **compound sentence.** It is like a number of brothers and sisters, all really independent but living in one family, the sentence; or rather, like separate and independent states making one nation.

I. Make compound sentences of the statements following; decide whether *and*, *but*, *for*, or *or* is the best connective for each case. (Of course you may use *pronouns* in place of *nouns* if they will make better sentences.)

1. My brother is in France this year. My parents are here at home.

2. The robbers escaped with all the silver. The police caught them.

3. Somebody told me a very good story. I can't remember it.

4. A very exciting thing happened to me the other night. I dreamed it.

What must the connective be here? Could *both* these statements be true?

5. This is a beautiful day. Amundsen discovered the South Pole.

Is there any *possible* way to make one good sentence out of these two, or will they be nonsensical however you put them together? Of course, only *really related ideas* can make a good sentence. Probably we'll have to give this one up.

6. My pup is an Airedale. He is very clever at learning tricks.

7. A dog should be brushed often and thoroughly. He needs to get plenty of exercise outdoors.

8. Mark was a very strong boy. He had worked hard in a warehouse ever since he was eleven years old.

9. Hens usually cross the road toward their own barnyards. Sometimes they go in just the opposite direction.

10. My aunt is very proud of her big cat. She bathes him very frequently and ties a ribbon around his neck.

Is the second part of sentence 10 a single statement or a compound one already? How many subjects has it? How many verbs? Then how many statements? Perhaps the boys can tell how many guns a double-barreled shotgun is (or are).

II. **Optional assignment.** Do you think you could make better sentences of any of these you have just written by having a compound verb or subject instead of a compound sentence, or by using a dependent clause for one statement, or even by

making one part over into a phrase? You might try it. Some useful dependent or subordinating connectives are listed on page 340. Perhaps, too, you might find and bring to class some compound sentences which are not very well built, and tell how you would improve them. Newspapers sometimes have good examples of this, or maybe your own earlier stories or letters have some!

III. In each of the compound sentences in exercise 1, put the subject and predicate in a separate column on your paper, and mark by a wavy line under it the coördinating conjunction you use to join them.

If you need more practice in picking out *simple subject* and *verb*, the sentences in this lesson are very useful for the purpose.

IV. Mark the complete subject, predicate, and clause connective (conjunction) in the following compound sentences:

1. The horse was a sorry-looking specimen, but the bare-footed friar smiled pleasantly.

2. The way is long and dreary, but good company shortens it.

3. Nowadays we expect people to use their heads more, for good sense is important to civilization.

4. Tell me the best weapons to use, for my strait is desperate.

5. The boy on the burning deck was warned, but he refused to leave.

6. I am going after the pirates, into their lair, and I may never return.

7. Look into the glory hole and tell me the latest developments.

8. One of the men on the lugger was an officer, for he had a richly braided coat and side arms.

9. I observed several passengers in the cabin, but I could not make out their nationality or business.

10. I crept up as noiselessly as possible, and at the last minute I shouted and rang the bell wildly.

V. The following compound sentences have also dependent clauses; they are therefore **compound-complex.** See if you can explain each clause:

1. The man who had befriended me was the worst pirate of the crew, but I could not forget my obligation to him.

2. I knew what he wanted, and he could see that I knew.

3. I wrenched the halberd from his grasp, and when he saw that he was in my power he begged loudly for mercy.

4. One of the smallest men began to moan for water, and I gave the poor fellow all I had with me.

5. If you are sure of the number, write it down, and I will read it.

6. The boatswain piped all hands on deck, and the captain told us what we must do next.

7. See that you are right, and then go ahead.

8. I visited what they called the galley, and the cook spoke to me.

9. I will let you know why I disagree, but you must be silent.

10. Never was a man more fooled, but Discoe Troop was unwilling at first to admit that he had been "mistook in his jedgments."

Subordinating or dependent connectives:

because	as if, or though
when	what
after	since
before	until
while	unless
which	after
who—whom	though
whose	how
that (girl *that* lost her hat)	why
as	where
if	

Coördinating connectives or conjunctions:

and	or, either or, neither nor, rarely
but	so
for	yet

III. SENTENCE PUNCTUATION

1. Sentences and Non-Sentences

In the following sentences some groups of words which are *not statements* or *clauses* are wrongly marked with capitals and periods. If any groups of words which have *no statement* are marked as sentences, change the punctuation so that they are joined to the sentences where they belong.

If you have made your mastery grade on picking out real statements from non-statements in the Sentence Lessons, you should get 100 per cent the first time in this sentence test. It is easier than the Intermediate Sentence Test.

I

1. Franklin's stove and his experiments with electricity are described. Not enough in detail, however.

2. The poor people in France had nothing to eat but black bread. And a little greens once in a while.

3. We bought suet for the winter birds. And made several white, soft balls to hang in the trees.

4. The crosspieces must be two feet long. The other sticks about fourteen inches long.

5. I made several trials at lighting the oven. The first two times coming out with a burnt finger.

6. In the country or the small town you have room to play many good games. Such as "Run, Sheep, Run," "Cops and Robbers," and "Hare and Hounds."

7. You have to have six five-foot two-by-fours. Also eight boards 3″ by 1″, twenty-four inches long. And a piece of canvas a few inches longer than the boards.

8. Bacteria are living plants. And will grow on the right substances.

9. In mathematics you learn how to measure the length of a flag-pole without climbing it. Also how to measure the area of a swamp or body of water.

10. When Thomas got half-way across the log he fell in. And would have been drowned but for Roger's prompt action.

All the sentences above were wrongly punctuated, just as you see them, in junior-high-school pupils' papers. Wouldn't it be a good idea for you to look over your next story very carefully indeed to see that there are no bad sentences like these? Any you find will make good exercises for all pupils in the class who have not made mastery grades.

Until you have 100 per cent on this phrase sentence test, you cannot hope to pass the second Intermediate Sentence Test at the end of Part I. So work away at the Sentence Lessons in this series until you are sure of mastery of this first sentence-punctuation lesson.

II

1. Then came the best thing of all. A grand swim.

2. The story had a different sort of hero from most stories. A little black dog called Stickeen.

3. Sometimes caravans in the desert almost perish in a strange sort of storm. A fierce hot wind called the simoon.

Think carefully whether *called* states, asserts, says something *in this place*, or not.

4. Presently the prior met somebody who frightened him almost out of his senses. A gentleman known all over the country as Robin Hood.

5. John was much troubled by a question which his conscience persisted in asking. What on earth to do with this money.

6. From here we walked toward Third Street. Observing different kinds of arches on the way.

7. We canned early and we canned late. Tomatoes, beets, peas, and so forth.

8. I got the prize twice. Once for the most perfect horseshoe crab shell. And once for the smallest one.

9. Though we tried to walk softly, we made a lot of noise. Tripping over the rugs and stools. And of course stepping on every squeaky board in the stairs.

10. Godfrey Cass's wife started out to find him. But died on the way, of taking too much drug.

III

1. After a while we rowed home and tied the boat to the landing. And sold the fish to the fish market.

2. Got your letter this morning and was very glad to hear from you.

What does this need to make it a sentence?

3. We made two large shelter tents. Tents just large enough to keep off the rain.

4. I knitted sox and caps for poor babies. And also saved as much money as possible to give to the Red Cross.

5. We were to find the largest and the smallest horseshoe crab. Also the most perfect one.

6. On Fifth Avenue every block was decorated with flags, some just red banners with "Lend" on them. Others the flags of different nations.

7. A great opportunity has been offered at school. That of getting a collection of the beautiful butterflies of Panama.

8. We had a good time playing games like "Prisoner's Base." And racing all around the neighborhood.

9. Can you tell me the story of corn? About planting it, cultivating it, stacking it, shucking it, and making silage of the stalks.

10. Twice a day I went out exploring. Sometimes with my friends and sometimes alone.

Supplementary drill on non-sentences:

IV

1. I jumped up. And ran out and over to the dormitory.

2. The author tells a story. Also writes some good descriptions, the only fault being too much detail.

3. The last battle appealed to me the most. The battle between Ivanhoe and the Templar at the monastery.

4. Mr. White introduces two main characters. The hero and the fool of a little village.

5. "The Pit and the Pendulum" is one of Poe's most vivid stories. Well worth the time of anyone looking for quiet excitement.

6. The theme is clearing forests in Michigan. A simple everyday thing to talk about.

7. On his left sits a little girl dressed in her Sunday best. Her straw hat trimmed with a wreath of pansies, and her best white dress ornamented with a crocheted yoke and a brilliant red sash.

8. The snow covered everything. Fences, posts, woodpiles, and haystacks.

9. Be sure to beat all the carpets. Not forgetting those hanging in the attic.

10. The boy picks up the book and takes it to class. Intending to bring it back at the end of the hour.

11. There should be more snapshots in the annual. Not the kind used last year, but really funny old-fashioned snapshots.

12. It was in December. The snow was waist-deep and only a few bushes gave shelter. With a raw wind blowing and the temperature hovering about zero.

13. Margaret spent half the morning in her room. Looking for a book she had borrowed from Jane.

14. I walked up and down impatiently. While waiting for the car.

15. In the country you can play baseball. A game with a lot of fun and spirit to it.

2. Sentence-Separation Exercise

Exercise in chopping sentences apart. The following sentences are copied just exactly as junior pupils wrote them; only where quotation marks were wrong, they have been corrected so that you won't have to be bothered about them. Now see if you can mark clearly where every sentence ends. And don't forget question marks for questions!

I

1. "Say! get up and get dressed, don't you hear Teddy yelping and barking around; there certainly must be a dog fight."

2. "Oh, keep quiet, you're crazy."

3. "I am not, don't you hear them; hurry up."

4. "Say, I think you're right, we'd better hurry."

5. It was now dark he kept steadily walking on.

6. The building was a queer-looking place divided in two, one room, the largest, was used for the waiting room.

7. I saw some men taking movies this summer, they were taking pictures of Alice Brady.

8. "John bit you, why, that's awful!" cried his mother.

9. "Don't you worry about that, we'll get even with him!"

10. One day Jack started using a lathe dog, which holds the piece of metal in the lathe. Harry came along and said, "Have you got a tag for your dog?" Jack answered, "I don't need one, it doesn't run around." Harry grinned and said, "Sure, it goes around can't you see that it turns in the lathe."

II

1. We are sleeping in tents, and Mr. Scotti is our leader tell my sister that it is fine up here, and ask her to send me something we get up early and do gymnasium the scouts are going to play the other tents baseball, and I hope we win.

2. Her friend buys her peanuts until she can't eat another thing, then he takes her around on the merry-go-round, on the whip, and even into some of the side shows.

3. One goldfish she named Ray, one Ross, and one Donald, she named them after her friends.

4. We were bringing one of the "Japs" (goldfish) home, somehow I tripped and fell flat on the fish.

5. One day we had nothing to do, we thought we would look the yard over and see whether we could help Father in any way.

6. We were not very far off, suddenly we heard some one calling.

7. I was going home with my cousin, we came to a wire fence. My cousin jumped over it and was safe. I

jumped over it, but my dress caught on the fence and I tore it. Now I was more torn, altogether I looked like a rag peddler.

8. He swam out to the ship he swam round and round it till he found a rope hanging down.

9. About the end of July we had enough articles for our fair my uncle gave me a doll's fur set made of seal my uncle's name is Mr. Jones, his store is at Tenth Street and Fifth Avenue.

10. Our butcher had donated a tongue it was raffled off fast.

More practice exercises. In order to be prepared for the second Sentence Test, you should practice on the following exercises until you get 100 per cent in succession on at least two groups of ten sentences. If you can do that, you should be fairly safe.

But practice especially hard in proofreading your own stories for sentence endings. If you make any elementary sentence errors in them, even though you think you have mastery in sentence practice, you should at once do more sentence exercises and check the answers most carefully. "Be prepared" is a wise motto.

III

1. The first long root that grows is called the primary, others that grow from the primary are secondary roots.

2. On the roots are little hair-like structures called root hairs. They are cylindrical in shape, they are numerous and are very small.

3. At the end of the root is a little structure looking like a thimble, it covers and protects the live cells at the end of the roots.

4. In the houses of the first settlers the chimneys and fire-places were vast, sometimes the large backlogs had to be dragged in by a horse.

5. "You needn't be afraid of this work, there's nothing to it."

6. "Oh! I detest peeling potatoes, you don't."

7. "I think so too, potatoes in their skins are such dirty things, and who likes creamed potatoes anyway?"

8. "Now, don't make such a fuss over a slightly cut finger, you must get your sauce made."

9. Other people are starving you are not.

10. "Get ready to man the life boats if necessary, a submarine periscope has been sighted," shouted the captain.

IV

1. Mr. Lincoln has been delayed the train that he is on has had a hot-box, please make yourselves comfortable and wait.

2. The sun is still circling our small tent in a cloudless sky, the air is warm and quiet.

3. You can tell when the stones contain iron, for then they have a rusty color, in fact, it is rust, because the rain rusts the iron.

4. Kim switched out his long turban cloth, he rolled it over and over and concealed the message in it.

5. We have dealt long enough on the health-giving qualities of skating, we will now take up its muscle-building qualities.

6. Finally I took the knitting out again and finished it the other sock was soon done.

7. I took a couple of strides and a jump, then I was up in the tree.

8. Prometheus was a Titan, he and his brother Epimetheus made man.

9. There is a hiss and a puff outside, all the crowd open the doors and rush out, there is a train on the track.

10. It now began to rain, the men wanted to enter one of the mills for shelter.

V

1. In getting their food material from sugar solutions yeasts partially decompose the sugar, this partial decomposition results in the production of alcohol.

2. Some people catch colds by falling into ice-cold water when skating, however, I don't call that skating, that's swimming.

3. Then the two pieces for the top are added, one is nailed on, and the other is screwed in so that one side will open.

4. Don't forget those rugs hanging in the attic, they are dustier than all the rest put together.

5. "Fight until death" was the general sentiment usually it was useless for a gladiator to appeal to the people.

6. It is impossible to have a concert, you can't raise the money for the orchestra!

7. At first only a trifle of the sun was gone, then about one quarter was below the horizon, finally only half of it could be seen.

8. In a street car, never allow an old person to stand while you sit, get up and give him the seat.

9. The head of the counterfeiters tried to scare the people away instead of this he put an end to himself and his friends.

10. The Indian did not like to have his land overrun with white people, he therefore tried to kill them off.

VI

1. I am a book, few people would think that many hundreds of workers contributed to my making. I stood quietly waiting my turn, finally to my joy I was typewritten. I spread over a lot of paper, that was so they could tell about how many words there were in me. A wax impression was made with mineral wax from Russia, then I was put in an acid bath, on coming out I was very brown and thin. Then I was printed in great sheets, 32 to 34 pages to one sheet, next I was folded by a great machine, each sheet is called a signature. Then all the signatures were put together and "smashed," that is to say, a great weight came down on top of me. Then the covers were put on me.

2. One day during our holidays a friend of mine and I went out to the ship "Texas," the water was so rough that we got wet, but we didn't mind it. While we were up there we saw an aeroplane run off the turrets and take flight, then we went down and looked around the deck and below decks.

3. Father Time sits on a log, with his sickle and hour glass, looking very disconsolate, around him are polar bears huddled up. Distant sounds are heard, becoming stronger and stronger, two heralds of Spring enter blowing trumpets, next Spring enters followed by her whole congregation, they chase Winter away and cheer up Father Time, then the Spring and her followers begin to dance, the bears wake up and dance, even Father Time lays aside his sickle and dances. The sun enters driving before him boys dressed in gold and yellow and red, blue birds enter with the sun.

You will not be able to do the next group well before you have worked Sentence Lesson 23, page 326.

3. Dependent Clauses as Sentences

In the following exercises are some dependent clauses masquerading as sentences! Attach them to the words they hang on to by joining the sentence properly; that is, take out periods and capitals when they aren't wanted.

I

1. A young man called our attention to a long row of trees. After which he gave us a little view of the new free bridge in St. Louis, which is two and one half miles in length.

2. If you wanted to build a fire in the woods and you had no matches. What could you do?

3. Then I told them a plan I had; it was this. That this summer we would go camping.

4. When we enter the gym and she blows the whistle. We all have to be in line according to our sizes.

5. After it was done I tried to play it, but the first thing I knew. It was in the electric wire.

6. When I was a little boy. We used to live in the Catskill Mountains.

7. He no sooner got within the walls. Than there was a shower of tin cans thrown at him.

8. You are so delightfully tired that you sleep and sleep. Which is all right in vacation, but not so good during the school term.

9. The snow covered everything, fences, posts, and woodpiles. Which made me think of the picture described in Whittier's *Snowbound*.

10. Basketball is a real sport. The kind that any one would be glad to play if he got his heart into the game.

II

1. If you want to make a backward dive. You had better be sure you know exactly how to do it.

2. If you have a use for it and want this job. You can probably get it by applying for it.

3. There is not much time left for studying. After you have spent a good deal of time looking for the book you needed.

4. We were trying to find why the firecracker didn't go off. When all of a sudden it exploded.

5. We stood looking at the fire. Which was blazing like anything.

6. As it was wash day. My mother needed me at home.

7. One evening as I was going to bed. We saw a peculiar light to the north.

8. I especially liked Maggie Tulliver, who was always in trouble. For instance, when she cut her hair off, and also the time she ran away to live with the gypsies.

9. It's almost too late to plant peas now. Because the spring came so early this year.

10. The persons you first noticed on the street car are the gum-chewing shop girls. The kind that chew with their mouths open and smack their lips.

Optional. Probably some of the above non-sentences could be made to stand as good complete sentences if you rewrote them. You might see how many you could make better in that way, and if there is time you might get the class or a classmate or your teacher to tell you whether they think you have succeeded.

IV. SPELLING LISTS

1. 300 Demons!

A second-grade spelling list. Below are fifteen words so common that they are all found in stories by second-grade children, and yet seventh-graders sometimes misspell them! As your teacher reads these to you, write each one as you think it ought to be. Then correct your work carefully by this list and have it checked so that it is absolutely right. You had better correct by striking out wrong letters, adding letters you have left out, and then rewriting the words you missed, making sure each one is precisely right, before you are ready to have the list checked. Then study this list hard. You will not get a mastery grade in form for anything you write after this if even *one* of these words is misspelled in it.

first	much	some
again	dear	they
been	done	their
buy	every	once
know	such	only

Optional. Perhaps you can make up a short story with all these words in it. Then possibly your teacher will let you dictate the best story to your classmates to test them on these words for review.

Another second-grade spelling list. Following is the second list of primary-grade words which seventh- and eighth-grade pupils sometimes miss. Study this list, after trying to write the words as you did before, and remember that you must master all of these also to get an O.K., or mastery grade, on form for any story.

very	wrote	stopped
went	two	dropped
write	whole	running
	whose	

Be sure to put in your notebook every word you missed on the first dictation of this list. If you get any of them right the second time, in a dictated story, you may draw a light pencil line through those you have right. If you don't miss a certain word in your own stories for a month, you may cross that word off and call it mastered. But if you miss a word on any test or story, you must put it back in the list and underline it twice.

Optional. A funny story using the words above and perhaps some from the first list on page 353 would make a good dictation for you to give the class if your teacher approves.

Third spelling list.

off	knew	seize
told	when	lying
near	either	trying
	neither	

If you miss a difficult little word like *too*, here is a good kind of lesson for you to make up to drill yourself on it.

1. The story was *too long.*
2. He went with me *too.*
3. There are *too many* children there.
4. May I go *too?*
5. The stick was *too short* for a tent pole.
6. That book is *too difficult* for me.
7. It is *too bad* that he dropped the ball.
8. The chain is *too big;* it won't fit.
9. When I went to the store, Harry yelled, "Can I go *too?*"
10. The piston was *too large* for that car.
11. There was *too much* "English" on the ball.
12. Jack was *too old* for a half-fare ticket.

Some frequent capitals.

French	British
Latin	German
Indian	Spanish

In fact, all names of *languages* and *races* are capitals; also:

November and February and all months
Wednesday and all days of the week

Can you spell all of them right?

Some frequent not-capitals.

our high school	arithmetic
seventh grade	history and civics
junior high school	a business college
spring, summer, fall,	president of our club
autumn, winter	two miles south

Possessive adjectives. Write the correct form of each word in parentheses to show that it *possesses* or *owns* something. For example:

(I) *my* dog
(who) *whose* auto

1. (I) ——— suitcase
2. (you) ——— order
3. (he) ——— friend
4. (she) ——— friend
5. (it) ——— tail
6. (who) ——— hat?
7. (we) ——— suitcases
8. (you) that house is ———
9. (they) ——— work
10. (we) this cat is ———

The six words *its, ours, yours, theirs, hers, whose* are easy if you remember all of them together—the six *possessive pronouns* or *possessive adjectives*. Keep them in a special package carefully marked. Practice using them and looking for them when you proofread your stories.

Here is a special supplementary test on them; try for 100 per cent on it:

1. I paid for this book; it is ———.
2. You can take the ball if it is ———.
3. I found this book; ——— is it?
4. Mary claimed it; she said that it was ———.
5. The poor dog whined pitifully; it has broken ——— leg.
6. We can do what we like with these apples; they are ———.
7. The wagon had fallen over on ——— side.
8. They took the dog home because they proved it was ———.
9. This cat is lost; I wonder ——— it is.
10. You may divide the apples; take ——— and give me ———.

If you failed to get 100 per cent on this test, be sure to bring to class *ten examples*, in sentences, of each possessive pronoun or possessive adjective you missed. Perhaps, if your examples are all correct, you may be allowed to dictate them to other pupils who haven't made a mastery grade and thus help them to conquer this difficulty, too.

2. More Spelling Demons

any
many

asked
tired
fired

cried
tried

hear
heard
has read

too much
went too

sure
which

coming
loving
having
making
hoping
shining
dining

taking
writing
losing

knew
threw

here
there
where
along
among
across
also

because
before

grief
chief
believe
pieces
relief[1]

busy
business

easy
easiest

his guilt
built

fourth
hour
Saturday

just

meant
minute

doctor
professor
tailor

pleasant

quiet
quietly

ready
instead

seems

[1]Remember: *I* before *E*
When sounded long *E*
Except after *C*.

sentence

straight

height
fright

weather

all the time
all right
all wrong

forty
afraid

asks
shows
says

its leg, its tail

lies
cries
tries
replies

written
begi*nn*ing
occu*rr*ing

could
should
would

ought to
used to
had to

ought to have
could have
would have
might have

clothes
color

speech
week

Wednesday
Tuesday
February

answered

break
tear
wear

country
different

except
half
perhaps
really
replied
since

fetch
stretch

toward
trouble
useful

whole
whom

without

lying
trying

certain

copies
ladies
stories
studies

crowd

have

early
easy

father
friend

great
guess

loose
(Also *choose*, an odd word)
goose
moose

new
none
often
people

please
quite
white
right

speak
weak

though
together

truly

until

woman
women

despair
description
definite
describe
destroy

laid
paid
said

let
library
separate
surprised

truly
duly

thrown

whether

off
scoff
doff

disagree
disappoint

enemy
pretty
generally
finally

foreign

government

grammar

judgment

necessary

principal
(chief)

probably

has read

respectfully
sincerely

accept

usually

at once
at least

divide
easily
immediately
ninth

occasion
offered
opened

prefe*rr*ed
o*ccurr*ed

almost
already
also
always
altogether
wrong

whose
lose
move
prove

wrong

seventh
length
eighth
width

sense
nonsense

my aunt
Aunt Jane

know
pulled

nickel
every man

receive[1]
deceive

C. Useful Contractions

didn't = *did not* minus *o*

What do the rest of these equal?

doesn't
don't
isn't

aren't
won't (for *will not*—*o*)
can't

hadn't
haven't

[1] See footnote on p. 357.

I'm = *I am—a* he's, she's = *he is, she is—i*
you're = *you are—a* it's = *it is*
they're = they are

that's = *that is—i* where's
what's there's
who's (in "Who's your friend?")

I'd = *I had—ha* or *I would—woul*

What do these equal?

who'd I'll
you'd you'll
they'd he'll
she'd
he'd

V. PRONOUNCING WORDS

Look up the way words are pronounced for you in the dictionary. Where is the *key* to the pronunciation? Can you read and understand it? If not, get help from your teacher or some one else. Then find out about these words:

get	oil	men	girl	catch
just	Saturday	burst	bottle	

Do you know whether you really pronounce all these words as the dictionary recommends? If not, ask your teacher. Their correct pronunciation may be called one sign or mark of an educated person.

If you want to pronounce words as educated people do, the best way is to get your teacher or other friends to tell you whenever you make a serious mistake. When you or they are in doubt whether you have pronounced a word right or not, the dictionary will tell you. Sometimes it will give two pronunciations—usually used in different parts of the United States. Then you may, of course, use whichever you like. People in the Middle Western states say *tomātoes;* people in the East usually pronounce the word *tomătoes* or *tomătoes*. Any one of these is right, and it would be a mistake to try correcting the pronunciation you have learned when it is quite correct. But some pronunciations, as of the words in this lesson, are considered essential for an educated and cultivated person.

VI. SINGULARS, PLURALS, AND POSSESSIVES

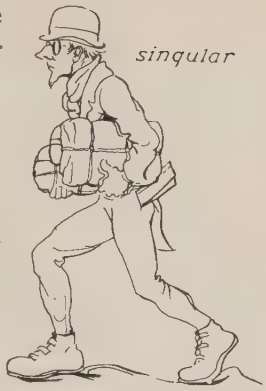
1. One and More than One

In each blank below, write the plural form of the word opposite it in the first column. You know, of course, what the words *singular* and *plural* mean?

Singular	Plural
1. foot	1. two ———
2. house	2. block of small ———
3. story	3. three ——— high
4. loaf	4. two ——— of bread
5. branch	5. most of the ———
6. box	6. four ———
7. turkey	7. yard full of ———
8. glass	8. six ——— of water
9. tooth	9. all his front ———
10. woman	10. two old ———
11. mouse	11. pair of ———
12. potato	12. two acres of ———
13. blackberry	13. four crates of ———
14. lunch	14. four ———
15. man	15. both the ———
16. sheep	16. flock of ———
17. monkey	17. three ———
18. shelf	18. four——— of books
19. lie	19. two bad ———
20. cupful	20. several ———

The plural of a name is made just like the plural of any other word:

Mr. Smith — all the Smiths
Mrs. Morris — all the Morrises



A supplementary plurals exercise: write in the blanks, right-hand column, the plural form for each word in the left-hand column:

	Singular	Plural
1.	man	two ———
2.	piano	several grand ———
3.	monkey	cage of ———
4.	chief	three Indian ———
5.	person	many ———
6.	decoy	six ———
7.	Jones	all the ———
8.	German	three ———
9.	party	two birthday ———
10.	peach	basket of ———
11.	tomato	six raw ———
12.	child	two small ———
13.	fly	a million ———
14.	goose	sky black with ———
15.	tree	clump of ———
16.	Harris	the two older ———
17.	deer	many ———
18.	life	the two ———
19.	half	both ———
20.	fox	a pair of ———

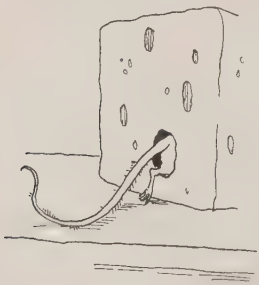
If you haven't 100 per cent on these common plurals, bring in 10 correct examples of each kind that you missed—*w*, *f*, *v*, *s*, *y*, or whatever it is—before you go on.

2. Possessing Something—the Genitive or Possessive Case

The genitive or possessive of singular nouns. If you have a mastery grade on plurals, you can easily take the first step in handling those nouns that possess something. Probably you are already pretty good, from your grade-school lessons, in marking ordinary genitives (or possessives) of nouns like:

a man's dog
the baby's bath
an Indian's wigwam
the mouse's tail
the dragon's jaws

Do you know what to do with a noun—usually a proper name—ending in *s*? Perhaps you have heard that there are two ways of making this genitive; but here is something worth remembering:



The better way is also the easiest, surest way to remember: always *'s* for singulars, no matter what they end in. Don't forget that the *'s* comes *after the end of the word*—never, never inside it. Put the *'s*, like a tail, after the end of the mouse.

"After the last *s* has ceased to hiss,
Then put on your '*s*."

Can you surely remember that?

Charles's wagon Dickens's novels Mr. Jones's Ford

It is the same for proper nouns, or people's names, as for others. Of course you don't need to *pronounce* the *s* twice if you don't want to, but the rule "Always '*s* for singulars, *after* the end of the word," is safe and sane.

I. Now, see if you can get 100 per cent on this easy lesson on genitive singulars:

man suit fox tail
George wagon Poe stories
lady remarks a boy mischief
Silas money James hat
an attorney fee at Mr. Jones house
a party at my Aunt Margaret

This means at her house doesn't it? Then it is possessive.

II. Anybody who didn't get 100 per cent on this lesson had better bring in ten singular nouns, including at least two ending in *s*, like *Thomas* and *Mrs. Jones*, and after each one write its possessive or genitive form. You can have them possess anything you want to, up to a million dollars.

Following are some more genitives. (Some day when you study French or Latin you will find that similar expressions are in the genitive case in those

languages also.) They are always written with the apostrophe (the "high comma") like this:

a dollar's worth	a dime's worth
a day's rest	a week's vacation
a moment's notice	an hour's wait

These all measure time or money (with *worth*). Whenever you come to one of these phrases with *worth*, or to phrases like *a year's peace* (=*a peace of a year*), you may be sure you have a genitive with *'s*.

III. Second clincher exercise on genitive singulars:

a dog muzzle	the wharf edge
my teacher marks	the monkey tricks
a term work	Rufus money
a nickel worth	a month time
a baby toys	Mrs. Roberts husband

How many have 100 per cent on this exercise? How many need to bring in more genitive singulars before they get this subject fully straightened out? As soon as you have a clear record on the genitive singular in the tests, you can add it to your Essentials List for proofreading so as to be sure you catch it every time in your own writing. This should be part of your equipment from now on. One of the requirements in the themes and test at the end of Part I is to have all *genitive singulars* mastered.

Firm names. Names of firms are made possessive or genitive just as if they made one word:

Smith and Jones's store

No apostrophe *s* on Smith.

Harris and Son's shop
Lewis and Webster's garage
John and Ray's boat
If they own it together.
The same is true of:
Mr. and Mrs. Jones's cat
Mr. and Mrs. Smith's house

Bring in ten names of firms in your neighborhood. If you can write their genitive forms all correctly, your teacher may let you dictate them to your classmates who didn't get 100 per cent on their lists, and help them learn this rule.

IV. Final clincher exercise on genitive singulars — change the words which possess something to correct genitive form:

1. a girl hat
2. a man coat
3. my daughter room
4. Mrs. Harris cloak
5. the calf tail
6. a man hat
7. a person money
8. Lord and Taylor store
9. anybody business
10. a quarter worth
11. Charles cat

V. Supplementary possessives exercise for all with less than 100 per cent—change the words which possess something to correct genitive or possessive form:

1. pupil desk
2. speaker platform
3. a child toy
4. a woman vote

5. his wife hat
6. Harris and Smith store
7. the hero medal
8. a dollar worth
9. some one book
10. Mrs. Jones shoes
11. Thomas dog

Genitive or possessive of plural nouns.[1] Most plural nouns, of people's names as well as common words, end in *s*. All you have to do to make these plurals genitive or possessive is to add an *apostrophe after the end of the word*—nothing else:

the *calves*' tails
the *girls*' work
the *Joneses*' house
my two *brothers*' names
the little *boys*' games
the *Smiths*' yard

You don't meet genitives or possessives of plural nouns very often; when you do, all you need to remember is the simple rule in the paragraph above. Now form the genitives or possessives of these plural nouns:

cows tails
robbers cave
villagers canoe
blacksmiths anvils
tailors shops
shoemakers aprons
the Reynolds auto
the voters ballots
my two grandfathers farms
the grocers convention

The only plurals not ending in *s* that you ever have to make possessive are the common words *men*, *women*, *children*, and *people*. These you treat just as you do singular nouns—*men's*, *women's*, *children's*, and *people's*. And that's that.

[1]This had better be postponed to Part II, after full mastery of possessive singulars is assured *in use*.

VII. *GOOD* AND *WELL*

Now that you know about adjectives and adverbs, you can be pretty safe in choosing between them if you think carefully. Many words are both adjectives and adverbs; a few of these are *slow*, *sweet*, *high*, *low*, *hard*, *deep*, *far*. We use *slow* or *slowly* according to the smoothness of the sentence: "Drive slow;" but "He walked slowly down the street." *Hard* and *hardly* are both adverbs with different meanings: "working hard" and "hardly working"!

But certain words are never adverbs. *Good* is an example. In "be good" we have an adjective modifier of *you* (understood). "To do good" is to "do something that is good," and *good* is a substantive or noun object of *do*. But it is not an adverb in cultivated English.

What should you use as an adverbial modifier in the following sentences? Use as many different words as you can in each:

1. John does pretty ——— in English.
2. He pitches as ——— as anybody on the team — better than most.

Better is an adverb as well as an adjective.

3. He works pretty ——— when he wants to.
4. Harry plays the piano as ——— as you do.
5. How ——— can you sing?

6. Helen can play the violin very ——.
7. Jack and Helen can swim ——.
8. My cousin and I work pretty —— together.
9. I wonder if I am doing as —— as I can in this grade.
10. Miss Moore teaches us as —— as she can.

If you practice a great deal all by yourself on saying *well* in sentences like this where it is an adverb modifying a verb, it will come to sound just as familiar and pleasant to you as can be, and you will find yourself using it. Then that difficulty with English will be mastered. You can measure off your progress in this work by the difficulties you work at hard and *well.*

VIII. *A* AND *AN*

Do you know when to use *a* (usually pronounced *uh*) and when *an?* Do you say *a* or *an apple pie?* It doesn't depend on the *pie*, but on the word next to *a* or *an;* since apple begins with an open (*a*), not a stopped (*p*) sound, you should find it easier, and it surely sounds better, to say *an apple pie.*

Now try these ten cases, and see if you can tell what to use:

1. John went into the pantry and ate —— entire pie!
2. My father slept in —— upper berth.
3. I read —— interesting story about a hunt for buried treasure.
4. Tom and Huck let down a cat through —— opening in the ceiling.
5. This country is —— union of forty-eight states.
6. The sharp flash was followed by —— awful roar of thunder.
7. I never saw —— eater like that boy who won the pie contest.
8. I can't remember his name, but I'm sure it begins with —— *H.*
9. Joe told —— humorous story from Mark Twain's *Life on the Mississippi.*
10. The book describes a battle between —— Indian and —— hardy frontiersman.

The open (vowel) sounds are *e* as in *entire*, *i* as in *Indian*, *interesting*, *o* as in *opening*, *au* as in

auto or *awful*, *e* as in *eater*, *a* as in *H* (not a stopped sound when you name the letter, but *aitch*), *u* as in *upper*. The stopped or close sounds (consonants), oddly enough, are *y* as in *yard* and *union*, *h* as in *hardy*, when pronounced in a word, *m* as in *many*, *n* as in *none*, *l* as in *lane*, *r* as in *road* and the others where your breath stops and then explodes: *c*, *b*, *d*, *k*, *ch*, etc.

Now see if you can get 100 per cent here:

1. John built —— airplane exactly to scale.
2. They saw —— English seaplane.
3. Jerry fell into —— open manhole.
4. The wire is carried in —— insulated tube.
5. There is —— unit of the Red Cross in our church.
6. He saw —— eager little face looking up into his.
7. The dog was struck by —— automobile.
8. Mark Twain was —— humorist of world-wide reputation.
9. She expected —— G, but she got only —— F.
10. I had —— ham sandwich and —— egg salad for luncheon.
11. After ——indecisive battle the smaller dog escaped.
12. The old Indian was —— once famous chief of the Dakotas.
13. No one has any use for —— quitter.
14. "Brutus is —— honorable man."
15. Tom and Huck went over to —— island.
16. The fishing boat was captured by —— enemy cruiser.
17. My mother made —— apple pie for our dinner.
18. They hear —— unusual noise in the street.
19. Chaucer tells a comical story about ——hen named Pertelote.
20. Mr. Phipps had —— office on the nineteenth floor.

IX. VERB AGREEMENT

***You were* a modern term.** See whether you can get 100 per cent on this correct form:

1. Mary, —— you at home yesterday?
2. Father and I —— hurrying home at six o'clock last Friday. (How many?)
3. Anne and Jane —— at our party.
4. Once four of us —— planning a circus.
5. My uncle's dog —— sniffing around. (How many?)
6. Helen, you —— the last one in. (Always *you* ——?)
7. All we girls —— visiting at Aunt Ruth's.
8. Where —— you when the fire started?
9. Both my pups —— brindles.
10. When you came here you —— my best friend.

If you fail of mastery here, or ever use the wrong form, you had better make up and bring in drill lessons on it to help you and your classmates.

The wandering verb. If you can find the simple subject in Sentence Lesson 9, you should be able to get a mastery grade on the verbs in these exercises; if you know what their subjects are and can do the verb-agreement exercises that come before this one, you should be safe:

1. There —— six cats in the cellar.

First, then, what is the subject? Certainly not *there!* You couldn't say anything about *there* being

in the cellar, could you? Of course it is *cats; there* has no real use except to stand at the first of the sentence like a doorman at a store or hotel, and open it.

2. Where —— your cousins now?
3. How —— you going to the fair, Jane?
4. —— you satisfied with the game when you saw it, John?
5. When —— the scores likely to be announced?
6. There —— been several robberies lately.
7. In this paper —— all the scores of eastern games.
8. Why —— the police been so slow in arresting the robbers?

Is *police* one or many?

9. There —— several arrests made yesterday.
10. There —— usually a real point to Tom's stories.

11. Where —— all the girls this morning?
12. How —— you getting along?
13. When —— we last in Kalamazoo?
14. There —— been many extraordinarily bad storms this fall.
15. There —— a few apples left in the barrel.
16. In the right-hand column —— the latest weather reports.
17. Where —— you when we called for you, Harry?
18. There —— five eggs in the nest.
19. Where —— the list of the pupils in this class?
20. Why —— they all staring at Tom yesterday?

All who have less than a mastery grade on these sentences should make up sentences of their own using *was, were, have, has, is, are,* and should be

sure that they use always the right forms. Mastery of verb agreement is especially important in these kinds of sentences. You see now how necessary it is to know the simple subject.

Verbs with *not* or *n't*. The verbs *isn't, aren't, hasn't haven't, I'm not* are important to know. They are useful and proper shorter forms for *is not*, and so on. But a shorter, ugly word is often used for all four. It saves trouble, but it makes trouble, too, for most hearers think its users at least careless or old-fashioned in speech. For centuries *ain't* has hovered around in Slangville,[1] but the dictionary makers and other careful people give him only kicks and cuffs. They tell him he is an old tramp who must keep out of the proper language and not be seen with the nice, acceptable words.

See if you can use *I'm not, isn't, aren't, hasn't, haven't*, properly, as in these sentences:

1. My uncle *isn't* working now.
2. John and Henry *aren't* coming.
3. *Haven't* you had your dinner yet?
4. Why *hasn't* Harry come home?
5. *I'm not* going home yet.
6. *Aren't* the boys here?

[1]Have you read *Eileen's Adventures in Wordland*, by Zillah MacDonald? There are some very jolly chapters in this book.

Now try the following puzzlers. Put *not* or *n't* with each one. Remember the apostrophe (').

1. Why, Harry, —— you going with us?
2. This —— the right road.
3. I —— going any farther.
4. Why —— you done your work?
5. You —— seen the circus, have you?
6. —— Jack come home from school yet?
7. My father —— been at home for two weeks.
8. "Well, —— the potatoes done?"
9. These —— the books I wanted.
10. Be sure that the cows —— broken into the hayfield.

11. But —— that the way you told me to pile the wood?
12. You know very well why I —— going.
13. There —— any use arguing about it.
14. —— the boys gone hunting yet?
15. The deer —— been very common in the woods this fall.
16. —— your brothers coming over?
17. —— the bell rung?
18. That cow —— been milked.
19. Well, I —— to blame, anyhow.
20. —— you ready yet?

If you have 100 per cent on the foregoing twenty sentences, you will be able to use these words correctly by careful practice on them. You need only to know that they are necessary, and to care to use them.

If you did not make 100 per cent this time, you need to make up more of these puzzle sentences and

test yourself until you are absolutely sure and safe. The tests you make may help your teacher, too, in bringing everyone in the class to a mastery grade.

Some special samples of verb agreement. Some words need to be specially watched to see what verb form goes with them. Here are a few you may need to guard:

I. ashes, scissors, shears } always *are*, *were*

These ashes *are* hot.
Those scissors *are* dull.

In English we usually say *these* or *those scissors*, a *pair of scissors are needed*—not the singular forms; we seem to think always of the two parts.

II. news, hair } always *is*, *was*

This news *seems* too good to be true.
My hair *is* brown.
The children's hair *needs* cutting.

You might suppose these words would be plural, as *hair* is in French and German and some other languages. But in cultivated English they're always singular; like them are *athletics*, *mathematics*, *politics*.

Exercises in verb agreement. Try using *have*, *has*; *is*, *are*; or *was*, *were*, correctly in the following sentences. Use *not* or *n't* with as many as possible of them.

1. We went in and ——— welcomed heartily.
2. One of the dresses she wore ——— made of blue silk.

3. There —— two cats and a dog lying in the sun.

4. The value of those tests —— in the questions that they raised.

5. You say you spent three hours on this problem and —— unable to do it?

6. He saw them approach the house and —— glad to welcome them.

7. Billy and Mary —— looking eagerly into the room.

8. They say you —— yet old enough to join the boys' club.

9. A package of needles and pins —— left in my locker.

10. Both my partner and I —— then sure that this clerk was stealing.

11. They saw him coming and —— much relieved.

12. Not one of the directors in those companies —— competent.

13. Where —— you when the fire started?

14. The doctor and the nurse —— already examining the injured foot.

15. There —— several big sleeping rooms, a dispensary, and a nurse's office on the first floor.

16. A bundle of magazines and papers —— lost from the automobile.

17. Nell says you —— coming to Polly's tomorrow. Why not?

18. The main uses of this fabric —— for upholstery, hangings, and clothing.

19. We got home earlier than the others and —— able to have supper ready when they arrived.

20. On the doorstep —— two broken carts, a torn book, and some half-eaten apples.

21. ——— you late yesterday morning?

22. Alice and Mary ——— given up their camping trip for next summer.

23. A cargo of all sorts of electrical appliances and small power machines ——— shipped to Santiago yesterday.

Agreement with the simple subject. As soon as you have 100 per cent on simple subjects (Sentence Lesson 8, p. 285), you should be able to get a mastery grade on the following exercise. All you need to do is (1) to find the simple subject, and then (2) to use the verb that fits—just one word in each blank:

1. One of the big ships ——— sunk by an iceberg.

What is the simple subject? *Ship* or *one?* Then you want *is* or *was*, don't you? You never say *It were John* or *It are so.* Be sure you know the subject and you'll be safe.

2. The leader of the Scouts ——— wise.
3. The first of the crafty redskins ——— Uncas.
4. Both of my brothers ——— working now.

What is the simple subject? *Both?* One or more?

5. Not one of the girls ——— afraid.
6. A few of the apples ——— rotten.

One or more?

7. The causes of this trouble ——— never known.
8. The tops of the mountain range ——— covered with snow.
9. A basket of flowers ——— on the table.
10. The list of the firemen heroes ——— carved on the marble column.

11. The performance by the acrobats —— exciting.

12. The trough between the waves —— like a deep tunnel.

13. The results of their quarrel —— likely to be serious.

14. Both of the dogs —— good at fighting.

15. The foremost of the attacking Indians —— a brave and relentless fighter.

16. A word to the wise —— sufficient.

17. Only a few of us —— here.

18. Not a boy in the first eight grades —— absent today.

19. A jår of peach preserves —— missing.

20. The holders of the excited horse —— warned to stand back.

How sure are you of finding the simple subject and seeing that the verb agrees with it? Remember that these are just practice exercises; your success will be shown by the tests at the end of this term, and most of all by your getting these things right in your own stories. So if you need extra practice, be sure that you get it for yourself. Make up puzzle sentences and get them checked to see that you are right; and get other pupils to exchange with you, so that you get all sorts of chances to work on problems that bother you.

X. SOME IRREGULAR VERBS

You can easily find out whether you need some of the lessons on forms of irregular verbs in this section. As you read through the lessons, some of the correct forms will probably sound strange to you; you can hardly imagine yourself saying them; if you did, you would feel like looking behind you to see if anyone had noticed your using such a peculiar form. When you fill out the first exercises, you'll be doubtful about them, and won't, of course, get 100 per cent on them.

When you have discovered such an unfamiliar form and know you don't usually say it right, the job is altogether your own. The following lessons and exercises will tell you which form is correct and illustrate how you can drill it in; they can do no more for you. Your teacher may help by telling you that she will give you a test at the end of the term and that your mark will in part depend on your knowing these right forms. But from that point the whole responsibility rests on you. Are you old enough to carry it for yourself? Reread the story of the six-year-old boy who did all alone a much harder and longer task than you need to attempt this year, and finished it in far less time (chap. VI, p. 43). Then see whether you are his equal in this sort of job.

Of course, if all your class are troubled about a form, your teacher will no doubt tell you about it, discuss it with you, and perhaps have drills by all the class on it. But many of these difficulties are your own personal problems, and strictly up to you to master by yourself.

Be *sure* to read through each sentence in an exercise, and stop to think what it means before you fill in any blanks. It does no good at all to work hastily, and it is really harmful to work carelessly.

1. "N"-Form Verbs

A. Do, See, Go

First read the section on "Some Strange Things about Language" in Part I, chapter XII (p. 90), and learn the rimes. Then see what you can do with the following exercises. They should help you to know whether you need more drill on these verb forms.

I. Write the correct forms of *do*, *see*, or *go* in each blank. Remember the rime!

1. Yesterday I ——— Tom.
2. Once I ——— to a ball game.
3. That week we all ——— our work well.
4. Have you ——— yours yet?
5. They haven't ——— home.
6. I've never ——— a dodo.
7. Who ——— this example first?
8. Nobody had ——— it right.
9. Once I ——— an auk.
10. The penguins have ——— from their nests.

II. After you have *seen* whether you *did* get a mastery grade in exercise 1, you had better make sure; try getting a full 100 per cent in the following exercise before going on to the next one:

1. Where have they —— now?
2. I —— the first problem.
3. We —— Tom when he came home.
4. My dog was —— in your yard last night.
5. My cap has —— overboard.
6. I've never —— better work.
7. Who has —— best so far?
8. Somebody —— me then.
9. Who has —— the wind?
10. I've never —— Jerry.

III. All who haven't done 100 per cent work had better bring in ten sentences with each of the correct forms and test every delinquent[1] with them until all have a *mastery grade*. Watch these verbs with hawk's eyes!

B. Give, Drive, Eat, Ride

I always give what I can.
I eat voraciously.
I never drive.
I ride easily.

I *ate* ten pancakes.
I *rode* ahead.
Once I *gave* you my last penny.
I *drove* my pony.
I *rode* ahead.

Have you *given* your address?
I *'ve eaten* all I can.
Who *has driven* Dan?
They *'ve ridden* past.

[1]What does *delinquent* mean?

Remember: Always the *n* forms with *have, had, has, is,* etc., *and nowhere else.*

Use the proper forms of *give, drive, eat,* or *ride:*

1. Father —— me a dime yesterday.
2. Have you —— far?
3. My uncle once —— a motorcycle.
4. Have you ever —— a Rocky Mountain burro?
5. Yesterday noon I —— a lamb chop.
6. Who —— you that book you just finished?
7. I have never —— a bicycle.
8. Come over when you've —— your dinner.
9. I —— my dinner early, and now I can play.
10. Our class has —— three plays.
11. My father has —— a Cadillac.
12. I went to the stable and —— Bonny some oats.
13. We have —— the hospital five dollars.
14. Our horse was —— fifteen miles at a gallop.
15. All the ice cream was speedily —— up.
16. Who —— the last piece of cake?
17. The orchestra —— a free concert for school pupils.
18. My father —— nearly 300 miles yesterday.
19. The elephants were —— to the river to bathe.
20. I admit that I —— the most pancakes.

Two more verbs of this same large family are:

C. Write, Take

I write stories.	Once I *wrote* an excellent one.	I *have written* several.
I take English.	I *took* civics last term.	I *have taken* many spelling lessons.

Are *you* sure you always say *have taken, have written?* If not, you had better make a special drill

lesson on those forms, and on *had written, is written, was taken, has been taken,* etc. Perhaps you can make a sad tale about *too,* who complains because he is so often *written* wrong, or about a *pill* that objected to being *taken.*

Remember: *Always* use the *n* forms with *is, have, had,* and such auxiliary verbs, and nowhere else.

Below are more *n*-form verbs. Do you know their forms? They are so much alike that it is easy to remember all of them together:

D. Tear, Wear, Steal, Freeze, Break, Speak

Sometimes	Once	Several Times
I tear my clothes.	I *tore* my hair.	I *have torn* my paper.
I wear them out.	I *wore* a red tie.	I *have worn* a smile.
I freeze my toes.	I *froze* my ear.	I *have frozen* ice cream.
I break a dish.	I *broke* my arm.	I *have broken* the news.
I speak a piece.	I *spoke* angrily.	I *have* often *spoken* too soon.
He steals away.	He *stole* a base.	

My purse *was stolen;* my shoes *were worn* out; my coat *was torn;* my tooth *was broken;* my ears *were frozen;* harsh words *were spoken.*

Can you make up an exercise for these six verbs? Be sure to have places to use the right forms after *has, is, are, had, was, is,* and so on, and the right forms that go always alone, without these canes or crutches.

You may make sentences that will be puzzling if you like; they may be funny when the wrong verb is put in. For instance:

I —— along because I was late to school.

This is a puzzler, and you'll probably try several wrong verbs like *steal* before you find that "I *tore* along" will do, and is very good at expressing hurry.

Here are three more verbs easy to remember together:

E. Know, Blow, Throw

1. Always *-ew* alone, with no crutch, for past time (imperfect).

2. Always *-own* with *have*, *has*, *had*, *is*, *are*, etc.

I throw the football.	Yesterday I *threw* it.	I'*ve* often *thrown*.
I know the rules.	Once I *knew* it.	I'*ve* always *known*.
I blow up the ball.	How the wind *blew*.	I'*ve* rarely *blown* harder.

If you remember *-ew* alone, with no crutch, and *-own* with crutches like *have* and *is*—always *n* forms with auxiliaries *only*—you can't fail on the following sentences:

1. Who —— that large bubble?
2. Who has —— the baseball farthest?
3. Has the wind —— down any buildings?
4. Once I —— a fine spiral with Jack's football.
5. Have you ever —— a drop curve?
6. As soon as I saw the tall man I —— it was my uncle.
7. A tree is —— by its fruit.

8. If I had —— you, I would have spoken to you.
9. That day I —— my English perfectly.
10. The dynamite —— up great masses of rock.

11. Once I —— a baseball through our window.
12. The next time I —— where I was to change cars.
13. The burglar was well —— to the police.
14. Whose balloon is —— up the biggest?
15. I haven't —— Arthur very long.
16. Though I —— and ——, the football didn't fill up.
17. The rocks were —— high by the explosion.
18. In the first earthquake shock, my father was —— violently to the ground.
19. Nobody in those days —— that the earth is round like a ball.
20. The wind had —— hard all night.

If that isn't enough for mastery, you'll learn most by making your own exercises and filling them in. Be sure to get them checked by your teacher or somebody with a 100 per cent score, so that you'll be certain they are positively all right. Then you'll know you're ready to use these forms correctly (1) in tests, and, if you care enough to try hard, (2) in your everyday speaking and writing outside of school.

2. Verbs with Troublesome Forms for Past Tense

A. He said, I said

Some people think that saying always *he said* and *I said* when you mean past time is one of the surest marks of a reasonably well-educated person.

If that is true, you don't want to make any mistake about it, do you?

He came up to me and said . . . .
Yesterday he said . . . .
Once he said . . . .

You want *he says* or *she says* only for present time, or "always":

Father says [often; he still does] that the radio is a nuisance.

My mother says little and thinks a good deal.

The captain says [now] that we may play tomorrow.

I say that reading ahead is no fair.

More often you want *he said, she said, they said, you said, I said:*

1. When he came in, I —— he was late.
2. Then I —— to him, "Why are you late?"
3. Father looked at me and ——, "I mean you!"
4. Once everybody —— that the earth was flat.
5. Who ——, "Penny wise, pound foolish?"
6. As soon as he comes home, my father ——, "Where's the paper?"
7. Everybody —— our team is going to win.
8. After we had worked hard for twenty minutes, the teacher ——, "Time's up!"
9. Jerry went right up to Herbert and ——, "I advise you to take that back."
10. Afterward you all —— that was the best game this year.

All who haven't a 100 per cent score on *said* had better collect all the examples they can find and write them in their notebooks. Saying *he said, I*

said, who said, she said, they said, you said, and practicing using these when you speak, will help still more. But this will work only if you care a great deal to get these right forms *right.*

B. Run, Come

Run and *come* are two verbs that come back. These verbs are easy because they have the same form with *have* and *is* that they have for the present time. These forms are:

I *run*	They have *run*
You *come*	We have *come*

But they have a different form for past time, and that is the one to watch:

Yesterday Harry *came*
Last Sunday our puppy *ran* away

These forms *always* stand alone, without any other verb as helper or auxiliary, for past time. The forms with *is* ("The race *is run*"), or more often *has* (*had, have*) before them are *always* the same as the present forms.

I have *run* He had *come* They have *run* and *come*

I. If you remember that, you can get these sentences 100 per cent perfect:

1. Once I ——— a race.
2. Yesterday Father ——— home.
3. Mr. Smith ——— for governor last fall.
4. Have you ever ——— a sewing machine?
5. I ——— yesterday evening, but you hadn't ——— home yet.

6. Why haven't you ——— to see me?
7. The last race was ——— by five o'clock.
8. I never ——— so fast before.
9. Did they ——— home for dinner?
10. The coffee ——— down the front of her dress.
11. Next ——— the best thing of all — the picnic supper.
12. When it began to rain, I ——— home.
13. I've ——— a mile in eight minutes.
14. Jack ——— like a deer when he saw the bear.
15. He had ——— past third before the fielder threw the ball.
16. Somebody just ——— by the window!

II. Here again you should make up sentences with blanks for the right forms and see, first, whether you can get them all right yourself, and, second, whether you can catch anyone in the class on them.

3. "Ought"-Form Verbs

Think, Bring

The verbs *think* and *bring* are not hard to remember together; each one has only two forms, and those two are quite similar, so that *thought* reminds you of *brought*, and vice versa. Do you know what *vice versa* means? Where can you find out?

You can always remember:

I *think* so.
I always *bring* my lunch.

We *thought* so then.
We have always *thought* so.
I *brought* it yesterday.
I have *brought* some doughnuts
What have you *brought?*
Who *brought* the apples?

The forms of these verbs are like *bought*, you see.

I. Try for 100 per cent on *ought* verbs:

1. Who has —— a knife?
2. I —— I had —— one.
3. Have you —— any cake?
4. Did you —— to —— napkins?
5. Tom —— only a good appetite!
6. Didn't anybody —— cocoa?
7. I —— milk instead.
8. Haven't you —— two cups?
9. I —— nobody —— a spoon.
10. Have you —— your dog?

II. Most of you will get 100 per cent on this the first time. Those who do can no doubt help the rest to mastery by making up puzzle sentences to test them.

4. "U"-Form Verbs

These verbs are not difficult if you remember them all together with *only u* forms:

String, Sling, Bring, Swing

Bees sting.	Once they *stung* me.	They've *stung* Harry six times.
I sling a pebble.	I *slung* a skipper stone.	I've *slung* one that skipped ten times.
I wring the mop.	I *wrung* the hen's neck.	I have *wrung* out the clothes.
I swing high.	I *swung* on the rope.	I've *swung* until I'm dizzy.

Try making your own test on these forms and see if you can build some really puzzling sentences. They may help you and your classmates to remember these *u*-form verbs.

Trouble with "u" forms. Here are some verbs that *always* have a *u* form with *have*, *had*, *is*, *are*, *was*, or *were*. Remember that

swim drink begin ring sing

have to have crutches with their forms. Try them in the rime on page 93.

I have *begun* to work.
You have *swum* far enough.
They have *drunk* too much ice water.
She has *rung* the bell.
We haven't *sung* "Old Black Joe."

Do these forms *sound* right to you? If not, you surely need to practice them until they do, for they are very good, useful forms and shouldn't be neglected like that. The next fifteen sentences will tell you whether you need practice on them.

1. As soon as the puppy saw us, he had —— to bark.
2. The thirsty boy had —— six glasses of milk.
3. The janitor has —— the bell.
4. Our canary hasn't —— for two weeks.
5. In ten minutes we had —— every drop of the lemonade.
6. Harry got a cramp after he had —— halfway across the river.
7. The bell had —— before I could get into the building.
8. As the white, mysterious figure advanced, I had —— to think it was a ghost.
9. Has the school bell —— yet?
10. Before I got home, my cut finger had —— to bleed again.

11. Have you ever ——— "Old Folks at Home"?
12. My baby sister has ——— to walk.
13. While we were drinking our cocoa, my father had ——— coffee.
14. Jane had never ——— coffee or tea.
15. I've ——— the doorbell twice, but no one answered.

5. Three Easy but Troublesome Verbs

Ought, Let, Burst

The verbs *ought*, *let*, and *burst* are really quite easy because they do not change their form at all, except that we say "it bursts," "Father lets me play."

Sometimes balloons burst.
This kind bursts quickest.
Yesterday my balloon burst.
Did the red one burst?
Yours has burst.
Hadn't it burst yet?

I ought to go now
You ought to see my hat!
He ought to have gone yesterday
We ought to have remembered that!

If you just remember the form *ought to have*, you'll never make any mistake. Just practice *ought to have*.

The very small verb *let* is almost as troublesome, for another reason. People don't give it enough exercise; they don't know or remember that it is *always* used when *go* or *come* or *get* or *give* or *see* or any verb-like form[1] follows. When they fail to use it there, others think them not educated or

[1]You will learn later that these forms are infinitives, but never mind that now.

not careful of English forms. If you will learn and remember these few phrases, you need have no trouble about giving *let* a chance in life:

Let me go!	Let me see your picture.
Don't let it get out!	Let me [come] in.
Let it go; the ball's out.	Let 'em [get] out.

Sometimes the *come* or *get* is not expressed, but when it is clearly understood, *let* is always right.

Let me help you.	We'll let it go at that.

If these all sound right and natural to you, you should have no trouble in getting the exercise right; if you don't, you may have a specially hard time when you are speaking and writing and, of course, are thinking of other things. Be sure the forms given above all sound easy and familiar to you before you stop practicing on them.

1. Please —— me in.

Is anything clearly understood? What is it?

2. He —— to go home now.

3. Stand away from the door and —— the people get out, please.

4. Anybody —— —— —— known better!

5. 'Zekial, you —— that woodchuck go!

Do you know the story of young Daniel Webster and his brother arguing the fate of the captured woodchuck before their father?

6. Our water pipes —— last night.

7. Sometimes they have —— in the middle of the night and flooded the house.

8. ——— me see if I can do that problem.
9. Will you please ——— us pass?
10. Pipes are likely to ——— in winter if you don't turn off the outside hydrants.
11. ——— us see what we should do next.
12. We often hear the sound as the freezing water ——— the pipes.
13. Stop that and ——— me go home.
14. We ——— ——— ——— turned off the water before we left the house.
15. When a ball is outside the court, the player must ——— it go.
16. You ——— to be more careful.
17. After the game was over we ——— our enemies know that we liked their fairness.
18. Well, you ——— ——— ——— ——— more thoughtful yesterday!
19. My mother ——— me play when my work is done.
20. One man told me his water pipes ——— "on him" last winter. That must have been uncomfortable!

6. Regular or Weak Verbs

Drag, Dredge

Most verbs form their past and perfect forms[1] by adding *ed*. You learned in spelling what happens to (1) a final silent *e* and (2) a final consonant before *ed*. For instance, when we make a new verb like *camouflage* or *taxi*, we always add *ed* to it for the other forms.

The airplane taxi*ed* along the ground.
The caterpillar was camouflaged very cleverly.

[1]See Section XI on tense, p. 400.

I. Two verbs that are easily handled are sometimes mishandled:

I drag my sled	Once my dog dragged it	Where has he dragged it?
They dredge the river	Last week they dredged up a log	The harbor was dredged

These are so easy you need not practice them unless you are in the habit of using a wrong form. Then you will need some exercises on them; you will get the best practice by making your own exercises.

7. Two Troublesome Verbs

A. Lie Down

The verb *to lie down* causes much trouble. If you learn just when to use three forms of it, you will not need to have any real difficulty with it.

I. If you mean *to lie down*, the right forms are:

I lie down.
I am lying down.
I will lie down and rest now.
Rover lies down to sleep.
Rover, lie down!
I'd like to lie down for a while.
Let me lie on this couch!
He lies down to rest after dinner.
They are all lying down.

II. Try them in these sentences whenever they say or mean "to lie down":

1. Won't you —— down now?
2. Where may I —— down?

3. Kitty, stop scratching and ——— still.
4. ——— quiet! The Indians are near!
5. I don't want to ——— still any longer.
6. Where were you ———?
7. We were ——— quiet for twenty minutes.
8. See what that is ——— out in the snow.
9. The hens were ——— in the dust.
10. Rover ——— in the sun every afternoon.

III. For past time (imperfect tense) *only*, the right form is *lay down*. Always use the form *lay* in this meaning of *lie down* for past time, and *only then*.

Father *lay* down to rest after supper.

The dogs *lay* panting after their run.

When Silas approached, somebody *lay* still in the snow.

Now try the right forms of *lie down:*

1. He said that the cow was ——— down in the pasture.
2. What ——— under the stone when you lifted it?
3. Death Valley ——— before us in the glowing sunset light.
4. We did not know what ——— before us.

This is a special meaning of *lie*, but it is the same word.

5. Her golden hair ——— across the pillow.

Be careful! What form should be used for past tense here?

6. The treasure ——— buried somewhere in this vicinity, but no one knows just where it is.
7. Stop your barking and ——— down, sir!

8. I won't —— here under these stuffy blankets another minute.

9. He can see the road that —— like a ribbon across the prairie and leads straight to the door of the old house.

10. The child —— unconscious.

B. Sit Down

Fill the blanks in the following sentences with parts of the verb *sit: sit, sat,* and *have sat* are easy to remember:

1. I'm glad to see you! —— right down and rest yourself.

2. The big man that —— in front of me always managed to get his head in the way.

3. All that evening Joe —— like a bump on a log and said nothing.

4. The romantic couples are always in the last few rows, and everyone else —— near the middle of the house.

5. When we go to the theater, often our evening can be spoiled if some annoying people are —— next to us.

6. Don't —— out there in the damp grass!

7. Yesterday Tom came in and —— down beside me in the car.

8. Did you ever —— out on the pier and watch the sunrise?

9. Dunsy was —— with his feet on the opposite chair.

10. The man who is asleep now is the one who always —— in the front row in church.

11. Who is that —— next to Ellen?

12. As soon as he ——— down on the tack, he leaped to his feet with a shout.

13. ——— right here until I tell you to move.

14. The floor of the theater was nearly empty that evening, and nobody at all ——— in the balcony.

15. Everybody does as he pleases and ——— where he pleases.

16. It was no fun ——— in that cold hall and waiting for you.

17. If Jane ——— there much longer, she will catch cold.

18. I never in my life ——— still so long.

19. Please ——— here for the present.

20. When we told him we'd take his picture, the dog ——— still as a statue.

XI. VERB TENSES

Now that you know about verbs, you need to know the right forms to use and how to choose them. Almost half of the English troubles of juniors, at least in speech, come from choosing the wrong verbs, or wrong forms of verbs, or the wrong tense.

Exercises you've already started, on *you were* and so on in Section B, will help you in most of these problems. But to understand them and use these correct forms it will help you to master some simple things about verb tenses.

Present tense and past tense. Tenses are like clocks and watches; they help to tell the time. Thus, we use one form, like "I *go* to school" or "*am going* to bed," to show that these things happen now—this is *present tense;* another form, like "I *went* to school yesterday" or "I *was going* to bed at eight-thirty," for things that happened at a definite time in the past—*past* or *imperfect tense;* and so on. Here are the others that you need now.

Perfect tense.

I *have been* at school.
I *have* often *ridden* horseback.
I *have lived* here six years.

These all mean something happening often (or at an indefinite time, or lasting for some time) but

finished now; that is why the tense is called perfect (completed).[1] It is a very common and helpful tense.

Past perfect (pluperfect) tense.

When supper was called, I *had finished* six problems.

John lived in Des Moines. He *had lived* six years in St. Louis.

When I got to camp, a heavy snow *had fallen.*

"A heavy snow *fell*" would mean *then* or *afterward,* not before I got there.

I walked back to the post office where I *had mailed* the package.

Of course you see that "where I *mailed* the package" would mean I mailed it after I walked back; *had mailed* means *before* I walked back. Notice how useful this tense is in showing just what you mean.

"Progressive" forms.

I *am going* home now.

Next morning I *was hurrying* past Tom's house.

I *have been visiting* my Aunt Jane.

I described the factory we *had been visiting.*

Which of these is present, which past, which present perfect, and which past perfect?

Future tense. The future tense is commonly put in one of the following forms:

He *is* to be here for dinner.

I *am going* home tomorrow.

[1] A man who was asked, "Have you lived in this town all your life?" properly answered, "Not yet."

Mr. Rogers *speaks* at eight tonight.
I *expect* to come back next month.

Here present tense does very well with the help of some phrases.

You *'ll* [will] *find* the notebooks in the top drawer.
They *will be* here at six.
I *'ll* surely *come* in time.
We *'ll remember* what you say.

Will, or more commonly *'ll*, is the commonest helping verb or auxiliary in the future.

For special meanings *shall* is used:

He *shall* obey me. (He can't help it.)
You *shall* not pass. (You can't help it.)
I *shall* drown. (I can't help it.)
I *shall* never be able to forget that awful scene. (I can't help it.)

Usually *shall* means that the subject is "out of luck"; but being really courteous leads to a great deal of use of *shall* with *I* and *we*. Notice these meanings:

I *shall* be happy to see you. (I am overwhelmed by pleasure.)
I *shall* be unable to come.
I *shall* perhaps be there.

But most often we say *am going to*, *is to*, or *'ll* for the future.

The *parts* of verbs used in making tenses are: that used in making present and future tenses (sometimes called *infinitive*); that for past tense (the *imperfect* or *preterite*); that for perfect and

pluperfect tenses (the *past* or *perfect participle*); and that for the progressive forms (the *present participle*).

Infinitive	Preterite	Past Partic.	Pres. Partic.
go	went	gone	going
come	came	come	coming
recite	recited	recited	reciting

XII. SOME NEGATIVE WORDS

You all know that *no* and *not* are negative words, because almost as soon as you could speak you began saying *no* for things you didn't want, usually saying *no, no, no,* and contradicting other children, sometimes quite rudely, with "No sir, I did *not.*" *None* is another negative word.

But perhaps you haven't thought that you can get along very well with one of these strong words at a time. Here are the forms people use when they speak standard or "cultivated" English.

I have *none*
I have*n't* one. } (*Not, n't,* does all the negative work
He has*n't* any. } here.)
I have seen *no* one, or *no*body.
I have *not* seen anybody.
I have*n't* any (at all).

When you put more than one negative in a sentence, you sometimes confuse people about what you mean; but more often you just make them think you are so careless that you do not know you have already said *no* or *not* once. Educated people are very careful about that.

If you will only remember that one negative is all you ever really need in any sentence to make it just as negative as it can be, you can get all the

exercises in this section just right. Then, if you practice until these correct forms sound natural to you, and if you really care how you speak, you can avoid the worst errors with negatives in your speech and writing.

With the *negatives*:	Use:
nothing	a, an
no	one
never	any
not	anybody
nobody	anyone
none	anything
no one	

Negative exercise. Fill in one word in each blank in the following exercise. Look carefully first to see whether the sentence already has one negative. If it has, use no negatives; if it has none, use one.

1. I haven't —— marbles. Have you any?
2. Jack found he hadn't —— cent left.
3. I am sure the house is empty; we found —— one in it.
4. I haven't —— money left.
5. I have —— a cent for carfare.
6. Can you let me have a pencil? I have —— with me.
7. Please lend me your eraser. I haven't ——.
8. I looked carefully for sugar, but found —— in the pantry.
9. We shook the bank, but there was —— in it.
10. We didn't find —— in the money box.

11. Tom and Huck thought there was —— but them on the island.

12. I had —— idea what to do, and so I just waited.

13. We hadn't —— time to look for my pen.

14. We expected to find some eggs, but we found —— in the nest.

15. I haven't had —— luck at fishing.

16. I have never seen —— bears in these woods.

17. That wasn't fair. Tom gave me —— chance.

18. I haven't —— lessons to do tonight.

19. We didn't see —— that we knew at the concert.

20. I know —— at Greeley.

Can you make up some negative puzzle sentences like this? It will be good practice for you if you can get them all right, and maybe you can puzzle somebody else with them.

XIII. PRONOUN CASE

Nominative	Accusative or Objective
I	me
we	us
they	them
he	him
she	her

If you can use the right word from the groups above in the following sentences, you will be master of another difficulty in English. All you need to do is to think of the *use* of the pronoun in the sentence. If it is subject, of course it must be nominative—the forms in the first or left-hand column. If it is object of a verb or preposition (used in a phrase like "with you and *me*," "for you and *him*") it will have to be objective—the forms in the right-hand column. But most often you will know, if you think, which form is natural and right for you. You never say "invited *I* to a party" or "for *she*"; then of course "invited you and *me*", "for John and *her*" are the right forms! All you need to do is to think carefully before deciding, and then to practice the correct forms that sound a little strange, until they sound pleasant and trip off your tongue naturally.

1. I sat between Jack and ——— at the movies.
2. Mother made a chocolate cake for you and ———.
3. The smaller boy looks like ———.

4. Alice went with Jennie and ——.
5. Frank refused to tell where —— and Jack had been.
6. I cannot skate as well as ——.
7. Mabel showed mother and —— how to take a flash-light picture.
8. Jerry was sure that he could make a better cake than ——.
9. The lady gave Agnes and —— a dime apiece.
10. They put the cake on the table in front of Elsie and ——.
11. This is strictly between you and —— and the gatepost.
12. The news was too much for Jack and ——.
13. John looks like —— but he is much handsomer.
14. Will you go with Bob and —— if we start after school tomorrow?
15. We liked Ivan till we saw how —— and Jean acted in the car.
16. John cannot read as well as ——.
17. Father saw you and —— at the circus.
18. I like him better than ——.
19. Mrs. Brown showed Billie and —— the pictures until Mother came.
20. She swept by Henry and —— without a word.

For further progress toward mastery, bring in groups of ten sentences with these phrases in them:

between you and me	fooled Father and us
saw Henry and me	to Grace and him
for mother and her	

Enough practice in saying and writing the correct form will insure your getting it in the Grammatical Correctness Test at the end of the term.

XIV. PRONOUN-AGREEMENT EXERCISE

Fill the blanks in these sentences with the correct possessive pronouns or possessive adjectives—*his, her, their, its.*

1. Everyone who had finished before the period was over took ——— paper to the desk for correction.
2. Not one of the boys brought ——— book.
3. Some one had been caught in the old storehouse with ——— plunder in a sack.
4. All the children gathered at the base of the monument to sing ——— songs.
5. No man should entirely forget ——— duty as that man has done.
6. Some one said, "A man is only as old as ——— feels."
7. Any girl will be glad to tell you ——— opinion on the matter.
8. One of the ladies present laid ——— music on the window sill.
9. Some of the party lost ——— way because the compass was not true.
10. Anybody who gave to the fund could wear a ribbon on ——— coat.
11. If everyone had ——— own pencil the work would be easier.
12. One of these girls came with ——— mother.
13. Some one can have my book if ——— own is not here.

14. All the directors gave ——— consent to the new policy.

15. A boy's reputation is often ——— best helper.

16. Each member kept a record of ——— own attendance at the lectures.

17. Almost any boy likes to take ——— pole and go fishing.

18. One of the women present confessed ——— ignorance of the subject.

19. Some gathered about the boy to express ——— sympathy.

20. Did somebody lend me ——— eraser?

XV. COMMAS AND QUOTATION MARKS

1. Commas to Separate

The comma is a helpful sort of pollywog, as you know. It has really only one use in sentences: that is to separate things that you might otherwise get mixed. Commas should not be used except where you know you want to separate. They are a nuisance when over-sprinkled in stories. But, in addition to the headings of letters where you have already learned to use commas, here are a few places where you need them:

1. To separate parts of true compound sentences, especially when the conjunction is *but* or *for;* these words aren't always conjunctions, and so the comma is specially useful here:

John came, but he did not stay long.
He had to go early, for his examinations are tomorrow.
This is the best way to work, and I advise you to try it.

When these words do not join two independent clauses, no comma is needed in most cases:

Everybody was there but you.
I have but six berries.
We started out for a long hike in the country.
We raced along and made a fearful racket.
What does *and* join here?

When *as* means *for*, it has a comma before it:

You'd better drive carefully, as the road is slippery.

2. To separate a *series* of words, phrases, or clauses (that is, three or more):

Our flag is red, white, and blue.

The foe sneaked up, made a rapid dash, and struck brave Harry.

I came, I saw, and I conquered.

Many people do not use that second comma; most newspapers don't. But since you really want to separate the three items in the series, and since your high-school teachers will expect you to use that comma, there's no harm in learning it now.

3. To *set off* (as by parentheses, like this) anything that interrupts; how many commas will you need for each interrupter? Yes, always *two*.

Yes, interrupters need two commas unless they interrupt at the beginning or the end of a sentence.

No, Henry, you don't need parentheses. All you need, in fact, is two commas anywhere you might think you need parentheses.

Oh, that isn't hard!

Wow, what a beastly noise!

All words of exclamation like *oh*, *whew*, or *well*,[1] and the name of the person spoken to (the word of address, or vocative, as in "Please, *Harry*, bring me my slippers") always need commas for separation. They have no grammatical use in the sentence and

[1]As in "*Well*, I don't know about that." When *well* modifies directly, as "He did *well*," no mark is used.

might as well be in parentheses, but instead we put commas around them, and there we keep them very well.

Any time you find anything in a sentence that seems just extra, so that you feel you might as well have parentheses around it, use two commas instead. But if you don't feel very sharply the need of separating it from the rest of the sentence, don't use any mark.

Only remember *yes*, *no*, *words of exclamation*, and *words of address* (the name of the person spoken to) require two commas, unless they stand at the beginning or end of the sentence with one comma only.

You will get along very well about using commas when you really need them if you remember to use them *only when you need to separate.*

Usually separate:

1. Series (three or more words, phrases, or clauses built alike)
2. Parenthetical words like *yes*, *no*, *oh*, and the *word of address*
3. Compound sentences, especially with *but* and *for*

Commas and hyphens never come at the beginning of a new line—*always inside it or at the end.*

Now see what you can do with these exercises:

I. Commas for series:

1. The British flag is also red white and blue.
2. The horse was fast dependable and well broken.
3. Cows horses and sheep were in the fields.
4. The man ran over hills through forests and across fields.

5. Next came my aunt my grandmother and my six cousins.

6. I fought despaired and triumphed in turns.

7. The Indians hunted with spears tomahawks and bows and arrows.

Bows and arrows may be taken as *one* member of the series rather than two.

8. Villages farms and highways whizzed past us.

9. My friend Henry was cheer leader class president and general handy man at school.

10. He spoke the foe trembled and Rome was saved.

Here is a series of statements or clauses.

II. Commas as interrupters—be sure they are interrupters before you mark them:

1. Oh yes John of course I'll go.

2. No I won't tell Jack what we have decided.

3. It's a long way to try to walk Harry.

4. Jimmie come here to me this minute before I come after you.

5. Hey Tom where are you?

6. I don't like his looks; however I don't know him.

7. What's the matter Jack? Don't you feel happy this morning?

8. Oh nonsense that cow won't hurt you Jimmie.

9. Sarah Jane Edwards what are you doing in the fruit cellar?

10. I'll tell you Mr. Jones the accident happened this way.

11. What have you got on your hands Penrod?

12. I'll tell you Jack I think the trouble's in the spark plug, don't you?

13. What have you been doing with the living room rug Grace?

14. Yes that is a pretty good story.

15. No he's not the same man that found the pocketbook.

16. Well yes I guess I'll let you go Fred.

17. He was so tired in fact that he gave up.

18. John Jones and Jimmie Watkins are the guilty ones I'll swear.

19. The only answer I can return is no.

20. Yes is the proper reply.

Are there any real interrupters in sentences 18–20? If not don't punctuate them at all.

III. Commas with *but*, *for*, *as*. Remember when *but* and *for* don't join independent clauses they need no comma. When *as* does not mean *for* it usually has no comma.

1. There was no one left but me.

2. He has but four hundred dollars.

3. He means well but he hasn't enough brains to rattle when he runs.

4. It is easy for you to talk.

5. He's got it in for you and me.

6. He will be all right for he's given his word.

7. He didn't even tremble for a boy his age he does his part very well.

8. It was a narrow escape but for Jim's quick wits we wouldn't have got away at all.

9. Do as I do not as I say.

10. This careful treatment is necessary as with high explosive shells the bones are broken and the flesh torn.

Supplementary exercise. Commas for *but, for, as, and:*

1. The weeding is very pleasant at first but after you do the first row, you want to stop.

2. At first I thought it was great fun but it soon was an old story.

3. It is very hard to stay in but I am still at it and I intend to finish.

4. The safest method is paper cups but they could not be used in parks.

5. At first establishing themselves as visiting nurses was very difficult for the poor uneducated people in that neighborhood were rather slow to understand their good intentions.

6. The dead man's family would rush wildly out of the house into the street tearing their hair and their distant acquaintances would join them in their sorrow.

7. I did not set up the type all at once but I did part of the work at a time.

8. The printing was on the wrong side but what seemed queerer, I could not read it at all. I had set it up backwards!

9. It took some time to change this completely but in the next proof very little remained to be corrected.

10. At first it was all right but it got a funny look and then I found out that all the type was dirty.

11. I waited around but we did no more printing that afternoon.

12. But this was not enough and Mr. Edward pointed out to me cases where letters were worn.

13. The pile of bricks which constituted the walls of the fort was about four feet high but we wanted it six feet.

14. The fort was on a small mound, one side of which was open but the trees offered us as good a fortification as we wanted for by having a sentry in one of the branches we could be warned of the approach of the enemy.

15. Mother is supposed to take charge of the Red Cross room but the job falls on me.

16. Herding together of men and women is morally wrong as it leads to crime vice disease, etc.

17. I cleared a spot away with a stone as there were a great many leaves on the ground.

18. The primary of the coil was easily wound but the secondary was different.

19. There were a hammock and a bed in the upper berth but I didn't know which one to sleep in.

20. I was up there but I didn't know what to do next.

21. Any of you may use the wire but please furnish your own instruments.

22. I started knitting again but alas! I pulled the wrong needle again and had to pick up those stitches also.

23. I knitted that fairly well but then came the picking of the gussets.

24. Bad air has been discussed many times but it is hard to make a statement concerning what makes it bad.

25. Men have been shut off in little rooms containing very little oxygen but they seemed to be very comfortable and suffered no serious effects.

26. A greater amount of carbon dioxide was put in a room than there naturally is and again it had no serious effect on the occupants.

27. Men working in slaughterhouses are in bad air continuously but it does not seem to harm them much.

28. Lack of good ventilation is, however, a very serious matter as consumption pneumonia colds and many other diseases may be traced to lack of fresh air.

29. At first the perspiration is absorbed in the air but when the air becomes so full of moisture that it cannot hold any more the body is not relieved of it in this way.

30. Many causes of ill health are increasing for congestion is still going on in thousands of communities.

2. How to Mark Quotations

In the following very serious dialog between the members of the Peterkin family you will find all the uses of punctuation in dialog illustrated. If you study this very carefully and refer to it whenever you have to punctuate dialog in proofreading your stories, you need make no mistakes.

The Peterkins Try to Become Wise

"That's the thing!" said Agamemnon. "We want a library."

"We want a library!" said Solomon John. And all of them exclaimed, "We want a library!"

"How shall we get one?" said Mrs. Peterkin. "I have observed that other people think a great deal of thinking."

So they all sat and thought a great while.

Then said Agamemnon, "I will make a library. There are some boards in the wood-shed, and I have a hammer and some nails, and perhaps we can borrow some hinges, and there we have our library!"

They were all very much pleased at the idea.

"That's the bookcase part," said Elizabeth Eliza; "but where are the books?"

So they sat and thought a little while, when Solomon John exclaimed, "I will make a book!"

They all looked at him in wonder.

"Yes," said Solomon John, "books will make us wise; but first I must make a book."

Now, see whether you can punctuate the following exercises correctly:

Quotation exercise 1.

1. Good morning Mrs. Henry how far are you traveling? I said.

2. Well Louis I have gotten one from you she replied.

3. Hello said I who are you?

4. Why, that is too bad cried I.

5. Hello, Paul he said to me have you heard the story about François Montgrat?

6. No I said go ahead and tell it.

7. Thank you sir answered the guide.

8. All right Father I will get some more wood I agreed.

9. Pardon me but do you know who that young boy was who stopped the train? we asked.

Why don't you know who he is? they replied.

10. Jacob the fire is almost out said my father.

11. Yes ma'am replied Sanders.

12. Penrod come upstairs and go to bed this minute called Mother.

13. O-o-o-oh I guess it's time to get up yawned Penrod.

14. Say I told you not to lean over so far! yelled Harry.

15. Well I couldn't help it! I wanted to spear that fish rejoined Sam.

16. Well get dressed now or you'll be late for school urged Father.

17. Son said Jack's father this is good work.

18. Drive to the White House boy and I won't hurt you hissed the villain.

19. Queer wasn't it agreed Jack.

20. Well come on we may as well swim to shore and get our dinner suggested Terry.

Quotation exercise 2.

1. Now said Johnny the girls will be squashes. I won't be a squash interrupted Lena. You must be said Johnny. However at last it was decided amicably.

2. Where can I find men's neckties asked Jimmie. I want to buy one for Father's birthday.

3. In the course of conversation I said it's good we have that wireless station perhaps that's the place where the news of the airplane flight was received.

4. I dare you to do that he said.

5. Not on your life said I. Do you want me to get killed before Easter.

6. Bobby said we'd better get that dog out of here before Mother sees him or she'll half kill him.

7. She asked what's the matter with the wood in that basket.

8. Looking out of the window, I saw my brother Jim riding around on a bicycle I called out Jim whose wheel is that.

9. One of the men, who was a doctor, said come here child I may be able to help you open your mouth.

10. Just then the door opened and in came Mother she said now I hope you entertained him well anyway you may go upstairs.

11. Aunt Sally I added will you please pack these they are a few of my necessities.

12. Father said Henry I'll go in the daisy field and let James go in the garden surely we'll find her there.

13. They were gone about fifteen minutes then James rushed back saying Dad I nearly took the garden apart but I can't find her she must be in the daisy field.

14. Yes this is Doris she was three years and four months old yesterday isn't she fat though exclaimed the doting mother.

15. The second boy replied in an undertone I told you you'd get caught why didn't you do as Jim did.

16. No it wasn't me so don't look at me so crossly said Alice.

17. No I won't replied Jack unless you will coax Mother to let me go to the movies this afternoon.

18. Mother she cried Jack has been such a good boy don't you think that he might go to the movies this afternoon he hasn't teased me for a week.

19. Why yes Jane I guess he can go it is very kind of you to think of him.

20. It was Aunt Mary who spoke first why girls whatever have you been doing she exclaimed.

Quotation and contraction exercise 3.

1. That s foolish said Mother. When the time comes, I will show you

2. Their father said what do you mean by staying out so late

3. Mrs. Brown answered no I don t want gray silk in my room

4. Oh no I didn t either it must be in my room, I think she cried quickly

5. That s certainly too bad Miss Elson sympathized Aunt Martha

6. Now Martha I was wondering if you would come and cook for me added Miss Elson

7. What you expect me to go into that house well I wouldn't go inside that house for a hundred dollars exclaimed Aunt Martha

8. Make haste guide said the boys' father

9. Yes sir answered the guide

10. I m in no hurry. I really wasn t looking at the speed explained Father

11. Don t blame him I pleaded he s only eleven

12. Twenty miles! More like thirty snorted the policeman

13. O-o-o hum I m tired but it s good to be back at the old farm again yawned Mr. Hyde

14. This was not done by ghosts call the doctor he gravely declared.

15. Did you look in the top drawer inquired Harry. I saw it in there yesterday

THE APPENDIX

ADDITIONAL COMPOSITION PROJECTS

I. The earliest things I can remember:

Fear of an Animal; of Water, etc.
An Early Ambition (to be a fireman or the like)
Ideas of Success
My First Punishment
A Punishment I Considered Unjust
Eating Tomatoes in the Garden; Ice-Cream Soda with a Straw
Jealousy over an Animal; My Small Brother; My Neighbor's Child
Farm and Animal Experiences; The Sunbonnet the Pigs Ate
Finding Something—a Coin or Toy
Crying while Mother Washed My Face
Speaking a Piece
Carrying Scrap Iron or Filings Home from a Shop (and other experiments)
Our Play
Playing Store or School
Being Bossed by an Older Brother (or sister)
A Birthday Party (the child who cried)
Death of a Pet (the funeral)
Scraping the Cake Pan
A Small Accident
Being Sick and Having Fun
Sand Burs
How I Helped on Moving Day
Disliking My Name

Nicknames I've Survived
My Worst Mistake
How I Got My Nickname

II. Pages from our family and local history:

Our Ancestors in Europe and What They Have Told (ways of living, customs, habits, religion)
New England (or other colonial) Adventures
My Great-grandmother Wanted an Education
Westward Progress
A Frontier Struggle (Kansas or far West difficulties)
Old-Time Celebrations (house raisings, christenings, huskings, quiltings, church socials)
Foundation (naming, early difficulties, the railroad or canal incidents from old New York or Skagewac or Oshkosh)
Indian Times
The Primitive Home of Old Days (broom and basket making, cobbling, preserving and curing, spinning and weaving, making candles, curing meat, pottery, outdoor work [cf. "Snowbound"])
A Flood or Fire
Dark Days of Trouble (stories of bravery)
Old-Time Newspapers
Some Rare Old Stamps

III. Stories of pets:

Why a Boy Needs a Dog
Ways to Select a Good Dog for Your Purpose
Desirable Pets
Troubles with Pets
What Caring for Pets Can Teach You
How to Kill an Animal Decently
Faithfulness of Pets
The Education of a Cat
How to Teach a Dog Tricks
A Pleasant Afternoon's Ramble with Rover

IV. What I have seen of animal life:

Bees; Muskrats; Spiders
Nature Faking
Uses of Snakes, Toads, Spiders, or Other Vilified Creatures
Why Not to Encourage Killing Sparrows
Games and Sports of Young Animals
How Seeds Scatter
Garden Tragedies
Proper Treatment of Horses
Insect Insurance
Animal Intelligence (cats, dogs, horses, etc.)
The Dispositions of Owls (cf. Lanier's "Owl against Robin")
My First Acquaintance with a Pet

V. Home interests:

When I Walked in My Sleep
Locked Out of Our House
Fun before the Open Fire
How I Began My Saving Account
An Adventure with Sticky Fly Paper
Breaking My Mother's Best Dish
Getting Mother's Birthday Present
When I Tried to Milk a Cow
What the Storm Did to Our House
Fun in Our Attic
The Errand I Forgot
A Fall down the Cellar Steps
Cut on the Barbed Wire
When I Spilled the Ink
The Best Kind of Pet
Why I Had No Pie
Forgetting to Turn Off the Faucet
Facing the Music
The Baby's First Tooth

VI. School interests:

When My Memory Failed Me
When My Dog Came to School
Sent to the Office
When Our Teacher Forgot
A Good Joke on Me
My Mother's Visit at School
Undeserved Praise at School
My First "Excellent"
Why I Was Late for School
Something Not on the Program

VII. Spare time:

A Real Bonfire
Testing My Endurance
Why I Changed My Mind
Proud to Be a Good Loser
The Present I Enjoyed Most
What a Nickel Will Do
A Too Hasty Reply
A Noisy Parrot
It Took Courage to Say No
When I Had the Mumps
A Frightened Animal
A Comical Street Fakir
When Luck Was with Me
Losing My Ticket
A Real Adventure
One Advantage of Smiling
My Worst Fault
A Lively Colt to Break
At a Fire Sale
Why I Like to Sleep Outdoors
The Humming Bird's Nest I Found
A Coasting Accident
A Red Squirrel's Hoard of Nuts

Why We Did Not Eat Our Picnic Lunch
My First Experience on Skates
Getting a Good Electric Shock
My First Meal in a Diner
The Ice Broke
The Lights Went Out
The Meanest Thing I Have Done
My Visit with a Civil War Veteran
Having a Tooth Pulled
The Best Surprise I Ever Had
An Unfinished Race
My First Night in a Tent
Trying to Sell a Ticket
When My Courage Failed Me
Applying for My First Job
When the Curtain Refused to Drop
A Bit of Sarcasm
Asleep on the Job
My Horse in a Snow Bank
Catching a Wise Rat
How I Got My Dog Out of the Fight
When I Froze My Nose
Stung by a Bumblebee
My Worst Mistake
My First Telegram
A Joke on My Scout Leader
A Daring Steeplejack
Spoiling My New Suit
Doing the Wrong Thing
Out of Gas
The Kindest (or bravest) Act I Have Seen
A Funny Mistake
A Stolen Ride
Watching Gypsies Cook
How to Start Breathing in a Drowning Person
How I Got a Real Ducking

Too Close to a Snake
Battling Mosquitoes
What I Liked Best at the Country Fair
At a Rummage Sale
Skating on Thin Ice
That Robin's Nest I Found
What I Liked Best at the Museum
The Cave We Boys Made
A Spider Web
Learning to Drive
A Fish Story
Fun at Our Swimming Lesson
The Play That Won the Game
A Thrilling Lesson
Bobbing for Apples
How We Stopped a Forest Fire
A Good Halloween Stunt
Our First Robin
My Highest Climb

VIII. Civic and community interests:

Today's "Good Turn"
When I See Dumb Animals Abused
What Our Father's Taxes Are Used for
How Our Street Is Cleaned
One Way Our City Can Be Improved
Why Streets Should Be Plainly Marked
How I Can Help Keep Our City Clean
How Policemen Are Selected
How Policemen Are Appointed
Why I Wish I Could Vote
One Thing Our City Should Be Proud of
One Way to Be a Good Citizen
How to Get off a Car
How I Can Prevent Fires
An Arbor Day Project

IX. Debates:

Resolved:

That a Boy or Girl Should Have an Allowance
That a Pupil in Junior High School Should Earn His Own Spending Money
That Our Own Grade Should Be Given More Time for Physical Training
That All Boys and Girls Should Have Savings Accounts
That Our School Should Have a Larger Playground
That Pupils Not Up to Grade in Their Subjects Should Be Barred from School Contests
That Cats Make Better Pets than Dogs
That Country Life Is More Enjoyable than City Life
That Summer Is the Best Time of the Year
That Everybody Needs a Dog
That Girls Are More Helpful in the Home than Boys
That Schools Should Close on Circus Day
That Spring Is More Interesting than Autumn
That We Should Have a Curfew Law in Our City

X. Superstitions:

Seeing a White Horse
Spilling Salt
A Fallen Picture
Believing in Ghosts
Breaking a Mirror
A Black Pussy
Taking an Ax through the House
Killing Spiders
Dropping a Fork on the Floor
Going to Fortune Tellers, Gypsies, or Palmists
Ghost Raising
Teasing Dragon Flies

XI. Early recollections:

An Accident in a Swing (or on a teeter or slide)
How I Earned My First Dime
Losing My Penny
How I Lost Faith in Santa Claus
Lost in a Big Store (or on the streets)
My First Marching in a Parade
The First Ride on a Train
When Father Gave Me My Puppy
Pulling the First Tooth
My Runaway on the Farm
My First Experience with Hammer and Nails, or The Wrong Nail Hit
Frightened by a Big Dog
Going on My First Errand
How I Got a Black Eye
How I Came to Have a Nickname
My First Homesickness
Going on My First Errand
Being Vaccinated
My First Trip to the Barber's
If My Foolish Wish Had Come True

These will no doubt suggest fifty or so more. Write a number of them down, and when you need to tell a story you will be ready with one. Perhaps you may want to begin "Chapters in My Autobiography"; you know what that means, don't you?

XII. Playing circus in the barn or outdoors:

Who Was Boss of the Circus?
Our Cat as a Tiger
What to Do for a Zebra
Two Boys Make One Elephant
Our Fur Rug in the Menagerie
Trapeze Acts of Tremendous Daring
Billy as a Clown

A Funny Accident
How Much Admission?
The Roman Chariot Race
Wild West Acts
The Best Acts

XIII. Our baby:

The First Tooth
When Baby First Smiled
The First Step
Entertaining the Baby
When Baby Had the Colic
Beginning to Talk; a Translator Needed
Baby in Mischief
Seeing the New Baby
Naming the Baby

XIV. Leaping before I looked:

Disliking Somebody before Knowing Him, and Liking Him Afterward
Being in Too Much of a Hurry
Not Noticing What Was Said, but Guessing
Believing What You Have Believed and Not What You See
An Unjust (or unfair) Action
Unkindness I Was Sorry for
Being Influenced to Do Wrong
Forgetting to Be Courteous and Thoughtful
Closing a Door without Looking behind Me
Opening a Door without Knocking
Hasty Words I Could Not Recall
Losing My Temper and Finding the Consequences
Studying the Wrong Lesson
Not Watching My Step

XV. Home memories:

My Brother's Long Trousers (or his first shave)
Mother's Pies

Our Playhouse under the Big Tree
Riding the Biggest Horse to Water
The Pennies That Didn't Get to Sunday School
Helping Mother Make Cookies
Memories of the Mumps

XVI. Early ambitions:

To Be a Nurse
To Be a Head Waiter
To Be a Subway Guard
To Be a Pullman Porter
To Be a Garbage Man
To Be a Motorman
To Be a Chauffeur
To Be a Fire Engine Horse (at four years)
To Be a Fireman

XVII. Anxious and exciting moments:

A Furious Storm
Chased by a Bear
Falling from a Cliff (a dream)
Putting Out a Fire
Out of Gasoline (a motor-boat story)
A Swim for It
The Wildcat (or A Granted Wish)
A Horrible Screech
A Panic (in swimming)
Just in Time
A False Alarm
Our Raft Voyage (begin where your raft gets into danger)
Lost in a Big City
All the Fault of a Sweater (red sweater and bull)
A Midnight Intruder (mouse)
The Sea Gets Insulted
A Terrible Noise
Out the Window (trapped on a slanting roof)

XVIII. An embarrassing moment:

Was It You?
Social Errors (making mistakes at a friend's house)
Late to School
Forgetting an Invitation
A Hole in My Clothes
Caught in an Orchard
Throwing Stones
Always in the Way
A Dirty Face
The Wrong Person
Exchanging Suitcases
Getting Rid of the Dog (who wasn't allowed in the house)
Knocking at the Wrong Door
Entertaining Mother's Company
Losing My Carfare

XIX. Large subjects to break up:

When I Disobeyed
Sour Grapes
The Time I Fooled Father
Disagreeable People I've Met in the Street Car
People Who Did Not Lose Their Tempers in a Disagreeable Situation
A Right Fight
A Foolish Quarrel
A Work Day at Home
Why I Like America Better than Russia
My First Impressions of This Country
When Grandfather Was a Boy
My Father's Experience with Columbus
Almost a Tragedy
A Case of Mistaken Identity
A Joke on Me
Who was Punished?
How to Make a Sealing-Wax Chain

What I Learned about Wrens
How I Spent My First Nickel
A Windy Day in the City
A Crowded Street Car
An Unlucky Day
My Vocation
Our Baseball Team
My Spare Time
My First Attempt on Skiis
Something I Found
How I Lost the Game
A Dangerous Moment
Served Me Right
The Strangest Dream I Ever Had
A Girl Whose Name Lives in History
Locked Out
Landing a Big Fish
My First Night in Camp
Valentine Experiences

XX. How to do it:

How to Wash Dishes
How to Clean a Furnace
How to Pack a Trunk
How to Clean a Spark Plug
How to Make Fudge
How to Make a Rabbit Pen
How to Make Bread
How to Make Nut Taffy
How to Build a Range Fire
How to Set a Table
How to Make a Bed
How to Wash an Automobile
How to Make Jelly
How to Make a Fireless Cooker
How to Make a French Seam

How to Care for a Piano
How I Taught My Brother to Tell Time
How I Made My Radio Outfit
How I Made a Kennel for My Dog
How to Cover a Book Properly
How to Find Wild Honey
How the Dictionary Helps Me
How I Taught My Dog to Get the Cows
How to Indorse a Check
How to Write a Check
How to Write a Receipt
How to Throw a Lasso
How to Run a Stereopticon Machine
How to Open a New Book
How to Take Care of a Rifle
How to Throw a Spiral
How to Get Rid of Flies
How to Play Shortstop
How to Stop a Grounder
How I Earn My Spending Money
How We Deepened Our Swimming Pool
How to Tie a Square Knot (any kind)
How to Make a Kite
How to Build a Bird House
How to Plant Sweet Peas
How to Build a Fire without Matches
How to Make a Snow Fort
How to Splice a Rope
How to Fell a Tree
How to Pitch a Curve
How to Pitch a Tent
How to Make a Raft
How to Ring the Fire Alarm
Taking Care of the Baby
The Weather Signals
Why the Leaves Fall

A Typewriting Lesson
How to Save an Hour a Day
How I Find Places on a Map
How Wood Is Seasoned
How to Measure the Area of a Pond
How a Cow, a Horse, or a Dog Goes to Sleep
What to Do when the Engine Stops
How to Change Tires
How to Select Colors for a Living Room
Spoiling a Funny Story (with explanation)
Spraying Fruit Trees
Planting a Shrub
Preparing the Soil for a Garden
Getting Rid of Dandelions on the Lawn
A Game I Invented (detective game; tag game; "darts and targets")
How to Get into a Cold Swimming Hole
Keeping off the Grass—the Best Way
How to Keep from Laughing
How to Find a Book in the Library
Looking up a Magazine Article on Radio
What to Do in Case of a Fire
How I Can Help Prevent Accidents
Things I Should Eat

XXI. Explanations with diagrams:

Planning a Garden
Design for a Book Cover (made to fit the title)
A Book Plate or Book Marker
A New Kitchen Utensil:
  Food Chopper
  Apple Corer
  Cherry Pitter
  Ironing Table
  Carpet Sweeper
How a Shade Roller Works

Why the Minute Hand Moves Faster than the Hour Hand
The Wringer
An Ideal School Ground
Arranging My Room
The Baseball Diamond
Playing Captain Ball
A Radio Aërial
A Scout Knot
How to Stop Nose Bleed
A Tourniquet
The Lighthouse Light
An Electric Milker
The Ailerons of an Airplane
Radio Antennae
The Elevator in a Mine
A Hand-Power Washer
Cradling Gold (placer mining)
The Gyroscope Top
An Electric Mangle
A Silo

XXII. On the farm:

When the Cows Get in the Corn
Filling the Silo
Feeding a Calf
Bringing the Calf Home
Making Maple Sugar
When the Calf Got Out
Filling the Haymow
Stacking Oats
Driving the Rake
Plowing

XXIII. Reading the newspaper:

The Noblest and Best Deed in Yesterday's Paper
A Result of Carelessness

An Interesting Feature of the Editorial Page
Things People Lose
An Unusual Bargain
Something Out of the Ordinary in Sport Stories
Some High-salaried Positions Open Today (what preparation is demanded)
Where Rents Are Highest and where Lowest in the City
An Opinion Trying to Pass for a Fact (The parade was a failure; the strikers are discouraged; no more storms are expected.)

XXIV. A recipe book:

"Brigand Steak" (cooked over a camp fire)
Toasting Weiners until They're Done
Making Nut Taffy
How to Make Good Bread
Tea Biscuits
Hoe Cake
Flapjacks (for camp cooking)
Potatoes Baked in the Ashes
"Taters, Inguns, and Bacon"[1]
Cleaning Fish
Frying Fish
Fried-Ham Gravy
My Favorite Dessert
Mixing Ice Cream
Freezing Ice Cream

XXV. Some miscellaneous subjects to top off:

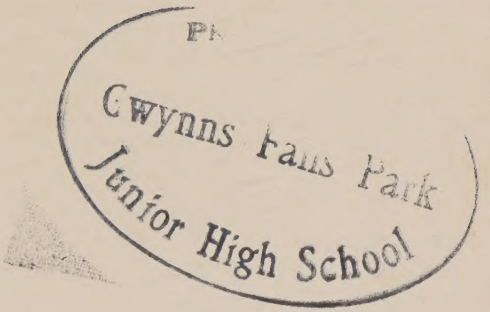
Sic 'Em, Fido!
What's Done Can't Be Undone
My Paper Route
Work a-Plenty
Spilled Beans

[1]This recipe and many other good recipes for camp cookery are found in *Ed. Towner's Cook Book*, which may be obtained from the Prest-o-lite Company, Indianapolis, Indiana, by sending the company a letter of request with a two-cent stamp inclosed.

The Hole in My Pocket
Our Underground Ice Box
A Scout Contest
A Secret Hard to Keep
Getting Broader
My Honors in Camp Fire
Life's Darkest Moment
Finders, Keepers, Losers, Weepers
Quiet Fun
A Spitfire
The Advantage of Having a Brother
Smoking Out a Coon
Football for Two
Making a Waterfall
Weak Ice
A Sure-enough Spill
A Runaway
In a Minute
When I Found a Snake House
The Hornets' Nest
When Our Straw Roof Caught Fire in Denmark
A Curious Noise That Set Two Boys to Thinking
Back at Campus with Their Stings Plastered with Mud and Trying to Grin while Their Fellow Scouts Are Teasing Them
Don't Be So Daring
When I Yielded to a Temptation
Played in the Haymow
Riding a Billy Goat
The Torture Chamber
The Hoot Owl
A Wet Fall
An Escape from a Golf Ball
When Our Cave Fell In on Me
Afraid to Go Home
Locked Out of Doors

False Curls
A Clean-up Day
Our Young Old Dog
Taking the First Graders to Toyland
Stuck in a Snowdrift
Freddie Falls in the Falls
Seeing Things
Watching for Spring Birds
A Free Ticket to the Football Game
The Wise Rabbit I Tried to Catch
The Growth of Our Library from Shoebox to Bookshelf
A Rapid-fire Hailstorm
When the Buffalo Chased Grandfather
What Milk Has Done for Me
Putting on a Tire
Watching an Otter Catch Fish
Why I Raise Pigeons
How We Made a Diving Circus
The Fish I Caught in My Hands
My Part in the Husking Contest
Bankruptcy at a County Fair
A Pretty Big Job for Two Girls
A Mischief Maker
Two Minutes to Go
A Merit Badge
A Tenderfoot Cooks an Egg
The Last Moment of the Game
The Bird's Bath
Earning an Honor
Cutting Flax
Tree Climbing
The Old Pump in the Pasture
Our Fish Bowl
How I Won First Prize in the Garden Club
At War with a Bat
How It Feels to Pogo

Our Dressmaking Shop
Our Carpenter Shop in the Attic
My Experience with an Enraged Gobbler
Somebody Got Wet
Funny Sayings of My Sister
An Easter-Egg Hunt
Drying Roses
Mother's Broken Cup
My Broken Doll
Our Mailman
A Snow Battle

THE word, the sentence, and the paragraph . . . . are to a composition only what the separate bricks are to a building or the separate notes to a piece of music.

Barbara Close